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PRESSER COLLECTION

J. SCHNEIDER

NO. 302 PRICE .75

44
PEDAL STUDIES
FOR THE ORGAN

OP. 48

THEODORE PRESSER CO.
1712 CHESTNUT ST. PHILADELPHIA, PA.

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VOL. 302
PRESSER COLLECTION

FORTY-FOUR STUDIES FOR THE ORGAN

FOR ACCURACY IN OBBLIGATO PEDAL PLAYING

BY

JULIUS SCHNEIDER

OP. 48

EDITED BY

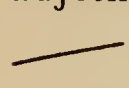
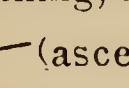
E. A. KRAFT

THEODORE PRESSER CO. 1712 CHESTNUT ST. PHILA., PA.

GENERAL RULES FOR PEDALLING

The position of the body should be easy and natural, just in front of the middle of the keyboard. Avoid leaning on the manuals or the organ desk, or holding on by the bench. The feet should be held lightly so that the pedal keys may be reached without the weight of the body being thrown towards them. Use the toe of the foot more than the heel so as to avoid obstructions in crossing.

In crossing the feet, the right foot passes in front of the left from the middle of the pedal board downwards. The left foot passes in front of the right from the middle of the pedal board upwards. Exceptions occur when using the short keys for the sharps and flats. When using the heel and toe of the same foot in passing from a long to a short key, let the toe cover the short key only so much as is necessary to bring it into complete contact; since, otherwise, the following key could not be reached so readily. In using the same foot on two adjoining long keys, let the heel take the key nearest to the middle of the pedal board. In making skips of a third or a fourth with one foot, avoid touching the intervening pedal keys. When sliding from one pedal key to the next adjoining, the sole of the foot must assume a slanting position, thus:


(ascending,)

(descending.)

The Marks ∨ ∪ when placed above the notes refer to the Right Toe and Right Heel respectively, and the same Marks ∧ ∩ when placed below the notes indicate the Left Toe and the Left Heel respectively.

PEDAL STUDIES

FOR THE ORGAN

Revised and edited by
EDWIN ARTHUR KRAFT

JULIUS SCHNEIDER

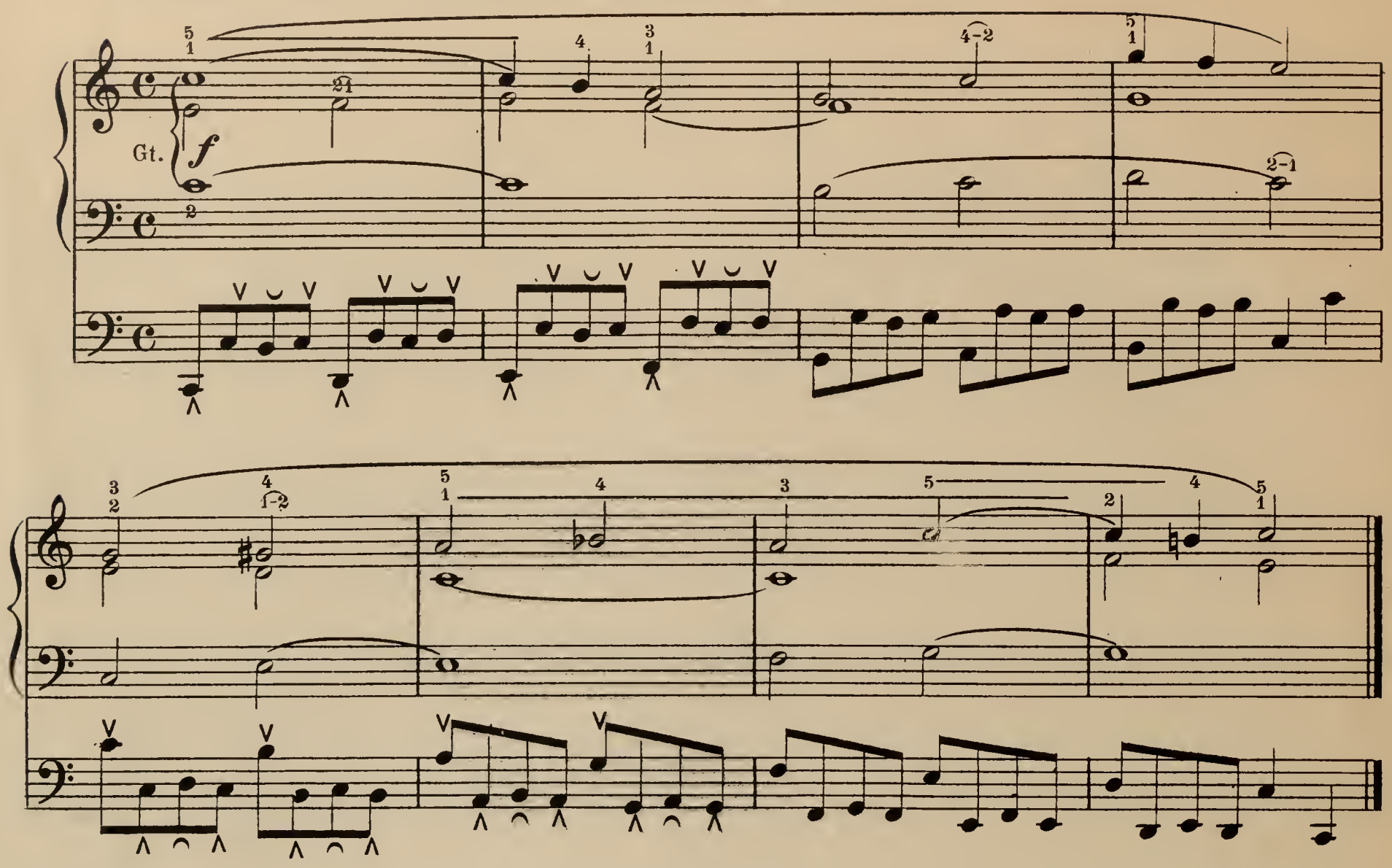
1. Allegro Gt. Diapasons, 8′ Ped. Bourdon and Diapason 16′ and 8′

MANUAL

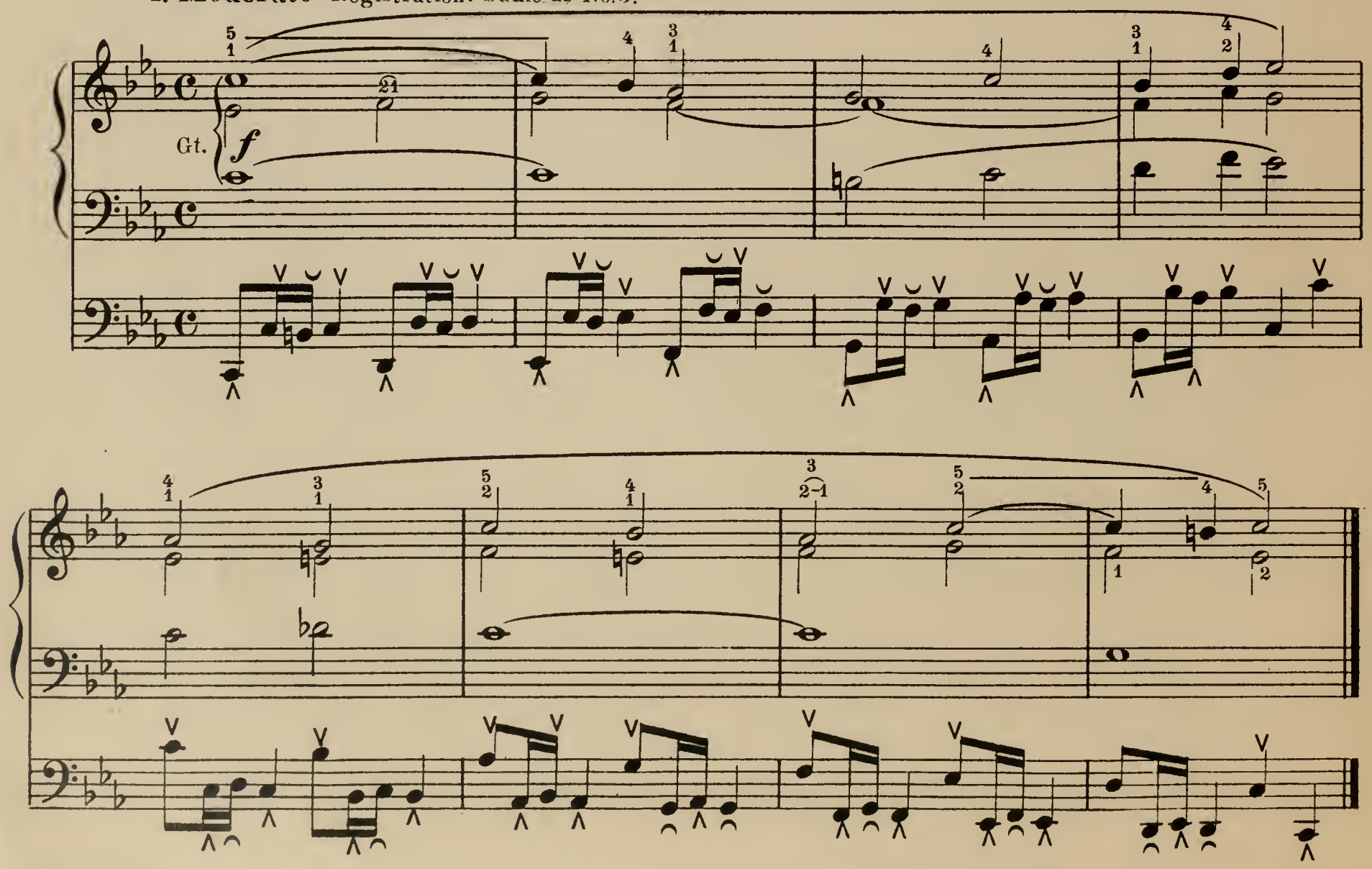
PEDAL

2. Allegro moderato Registration: Same as No. 1.

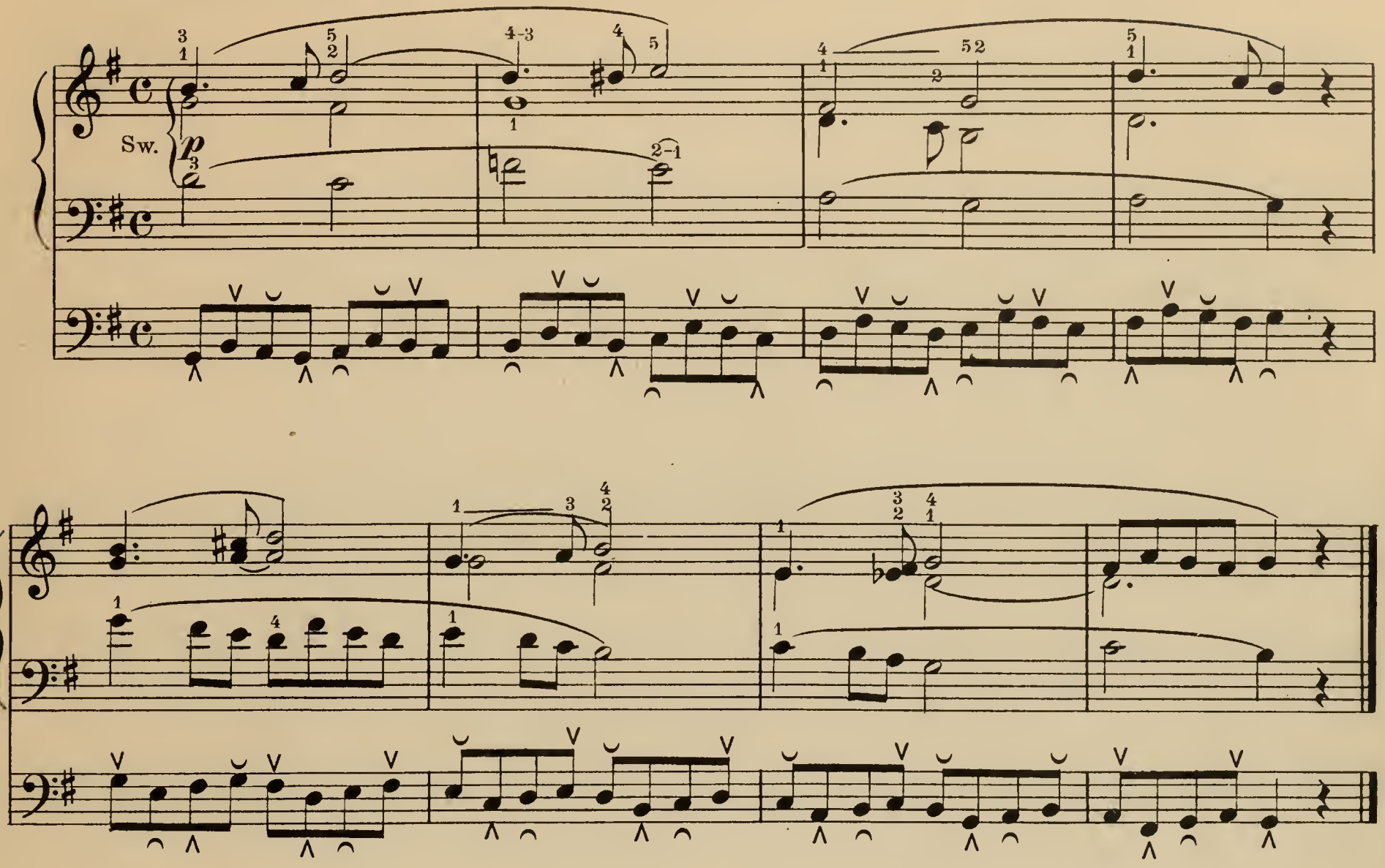
3. Allegro Diapasons 8′ and Flute 4′ – Ped. 16′ and 8′, coup. to Gt.



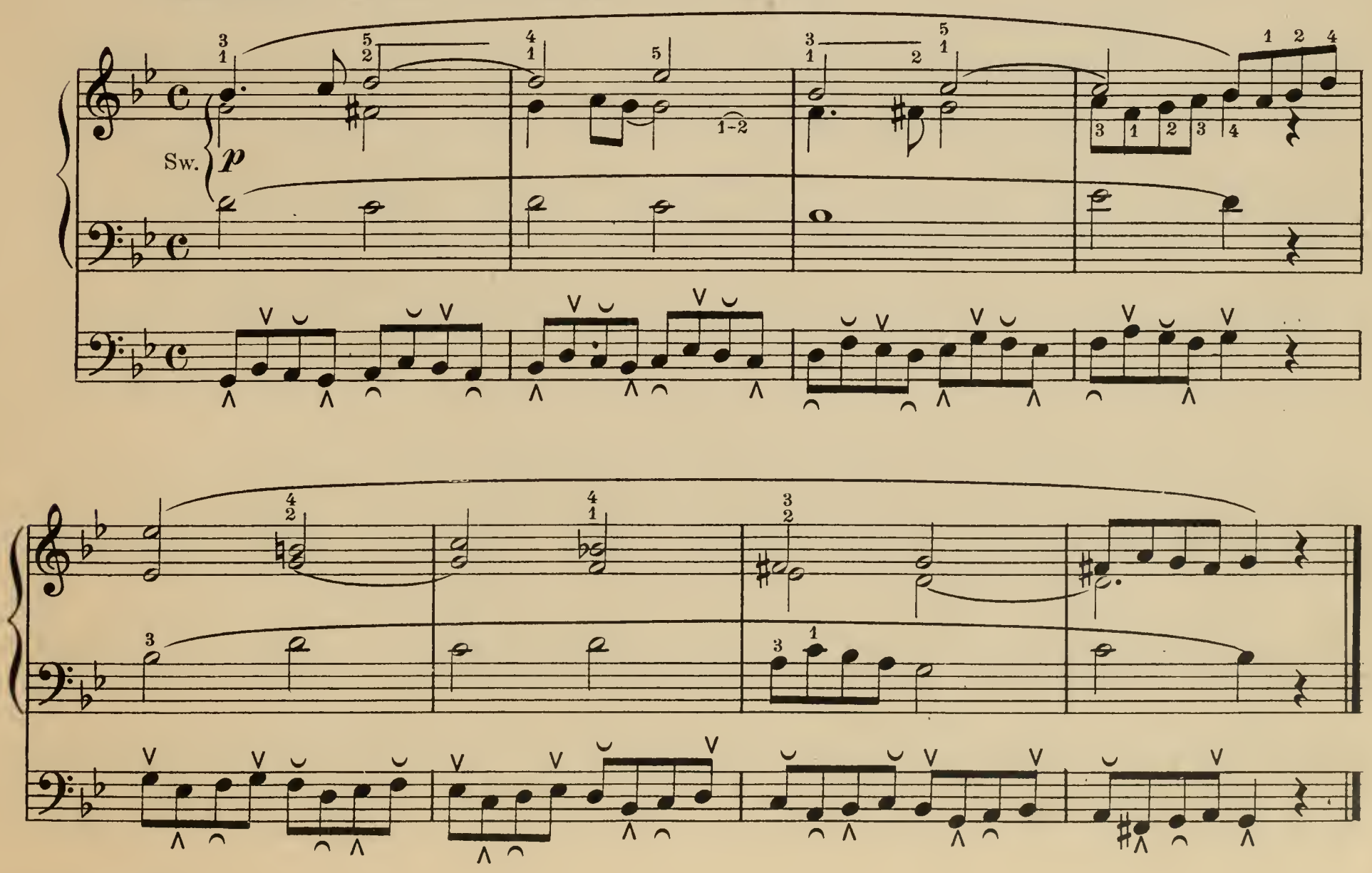
4. Moderato Registration: Same as No. 3.



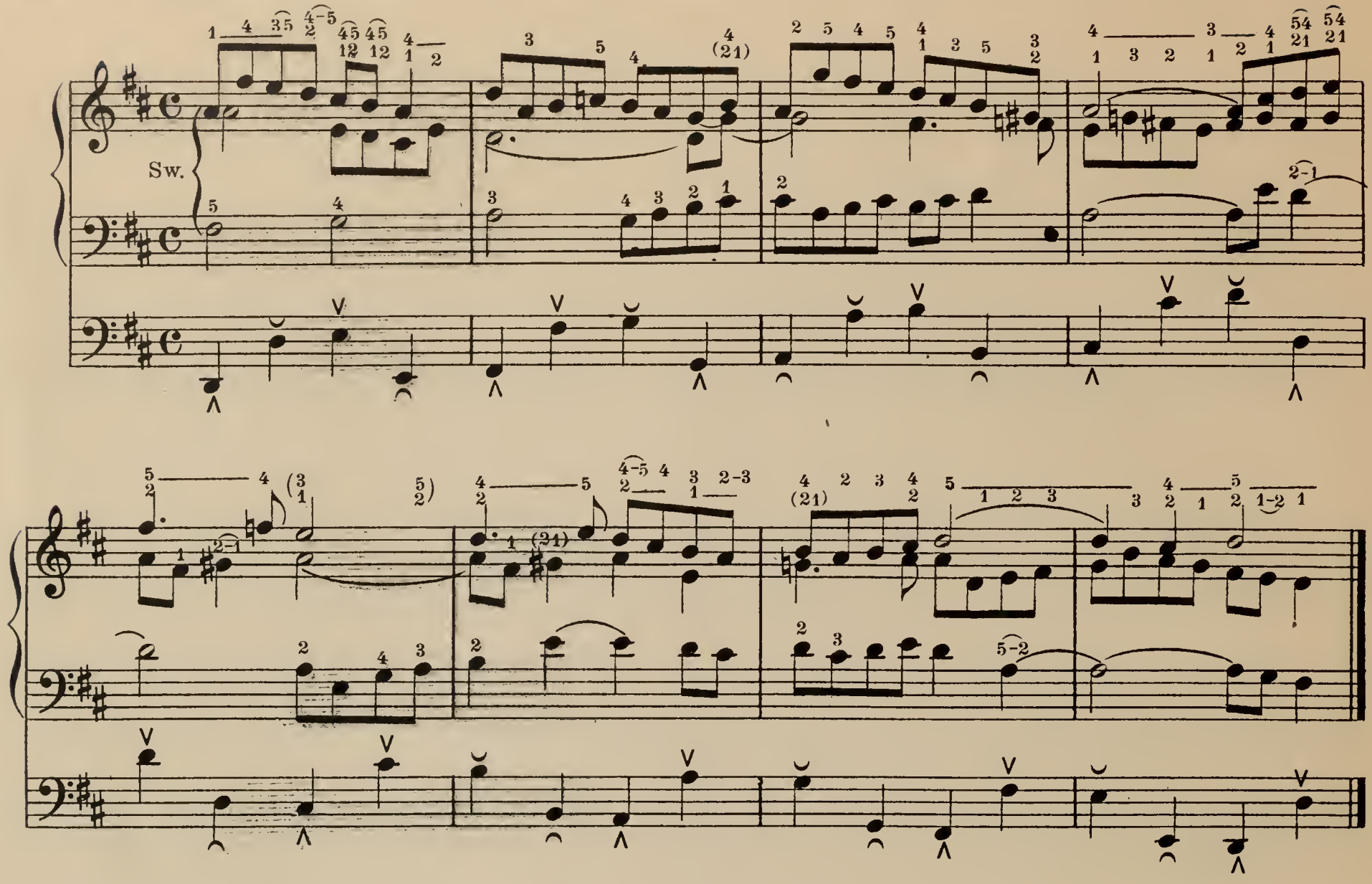
5. Moderato Sw. Stop Diap. 8′, or Melodia 8′, or Soft Flute 8′ Ped. Bourdon 16′, coup. to Sw.



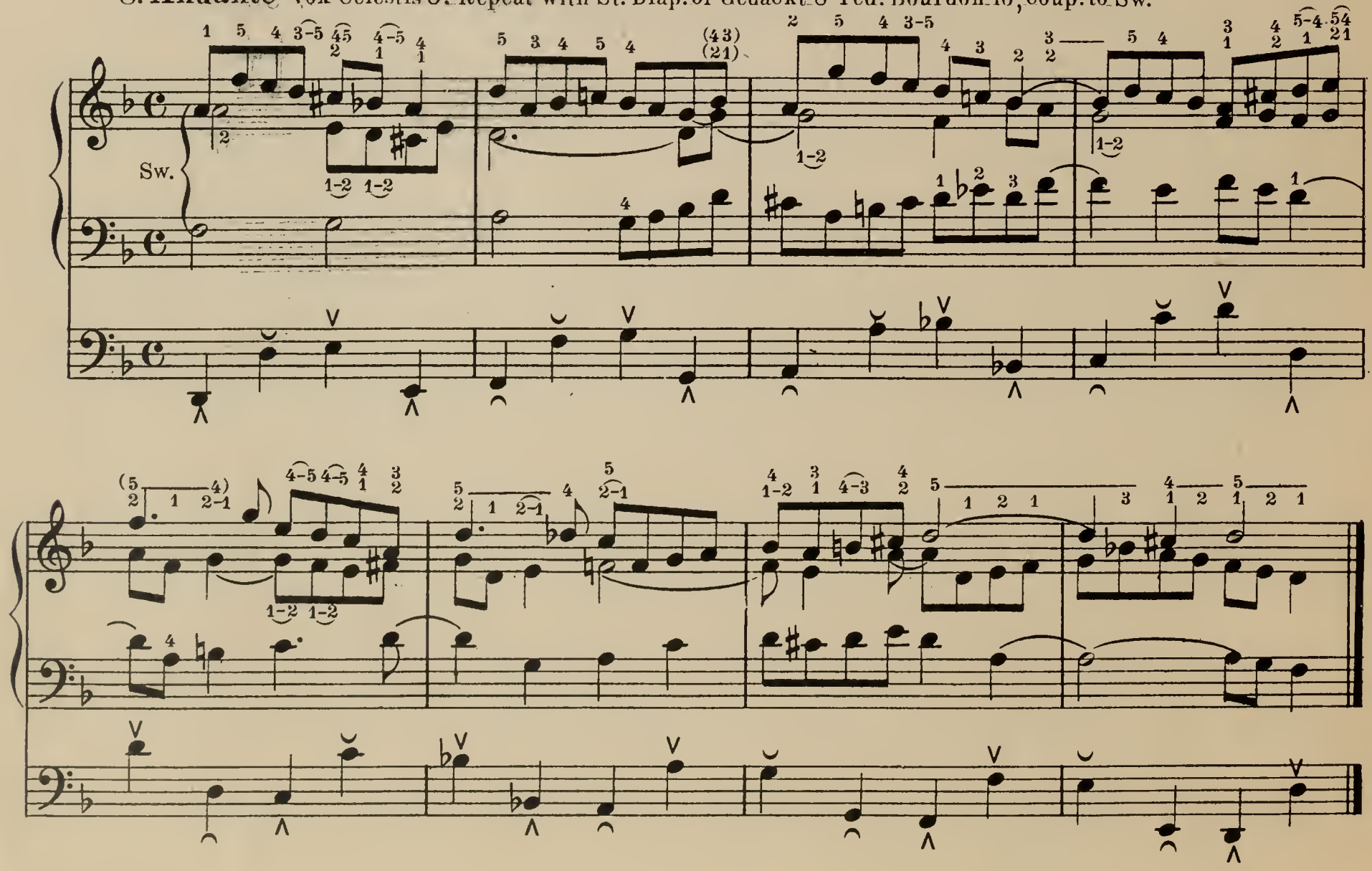
6. Moderato Vox Celestis and Gedackt 8′ Ped. same as No. 5.



7. Andante Vox Celestis 8′. Repeat adding St. Diap. or Gedackt 8′ Ped. Bourdon, 16′ coup. to Sw.



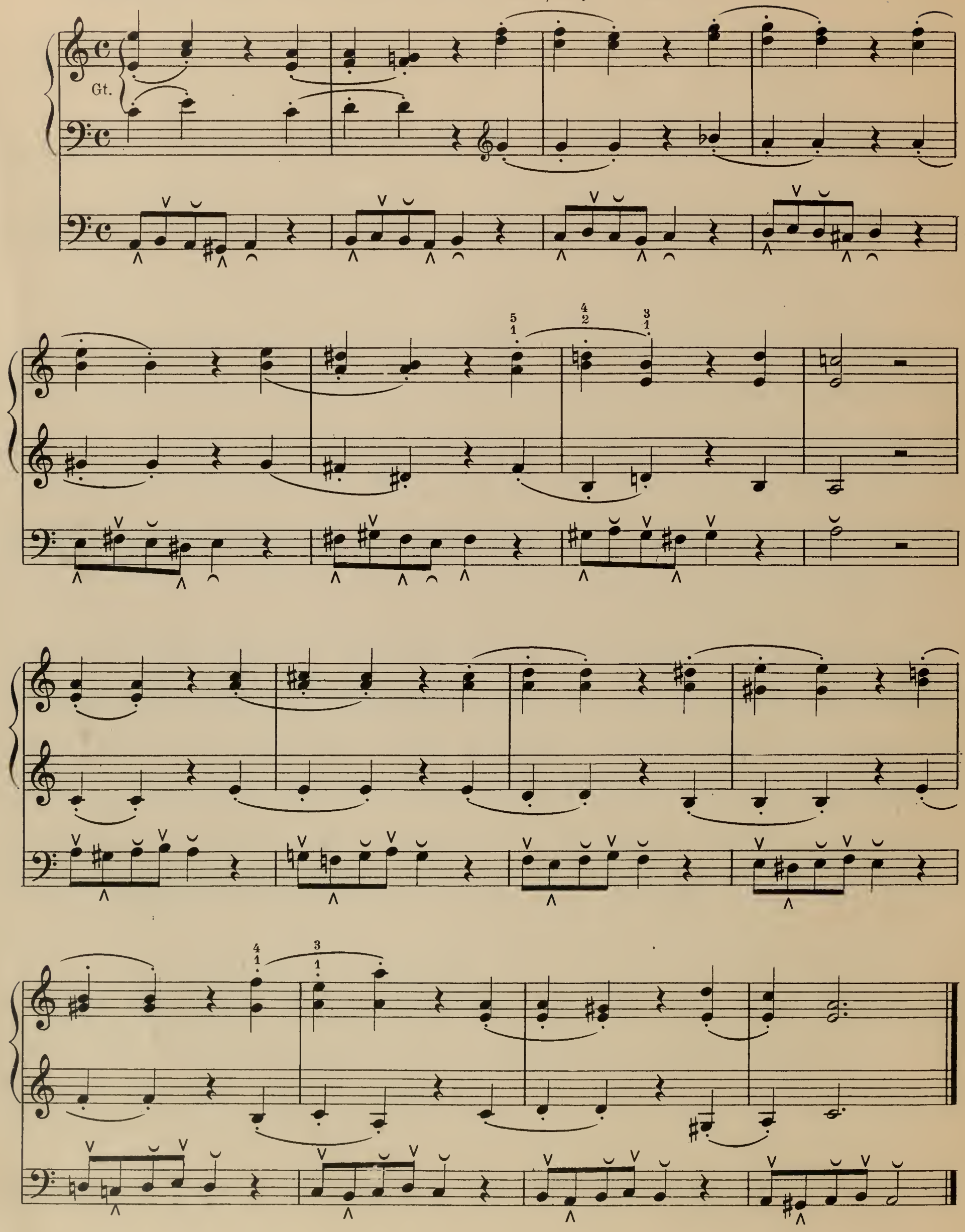
8. Andante Vox Celestis 8′. Repeat with St. Diap. or Gedackt 8′ Ped. Bourdon 16′, coup. to Sw.



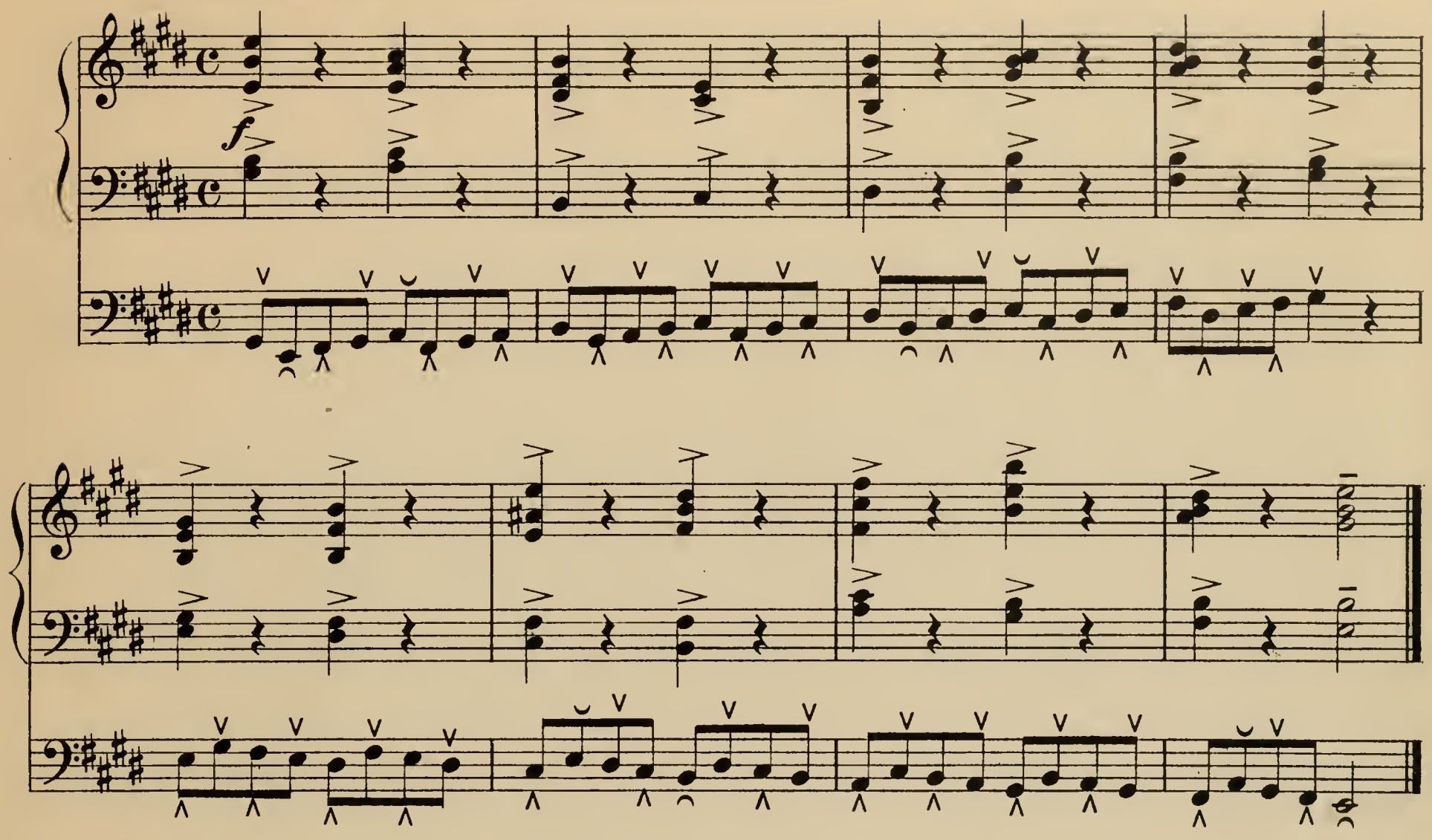
9. Moderato Gt. Full to Prin. coup. to Sw. Full, Ped. 16′ and 8′, coup. to Gt. and Sw.

Gt.

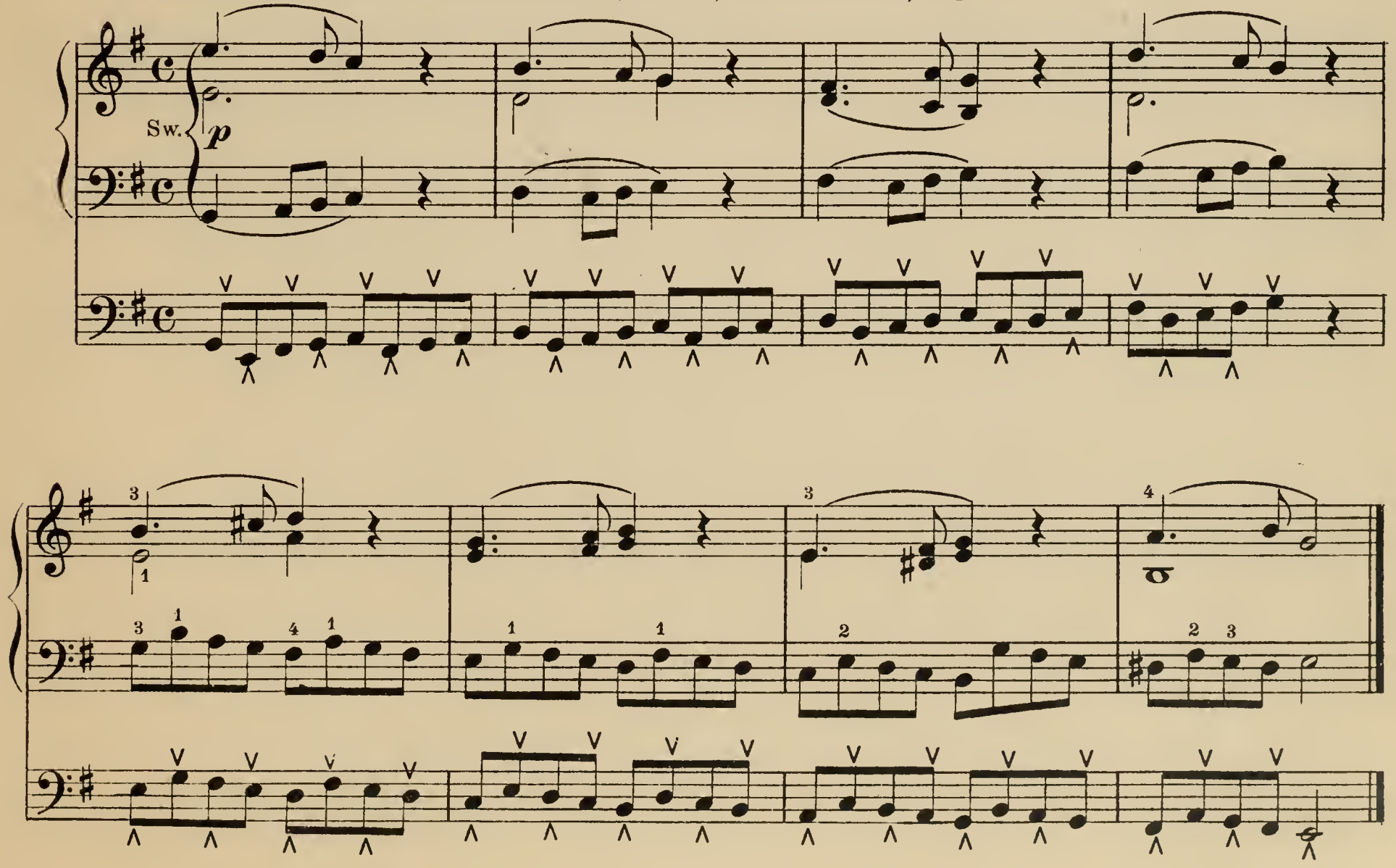
10. Moderato Gt. full to Prin. coup. to Sw. full. Ped. 16′ and 8′, coup. to Gt. and Sw.



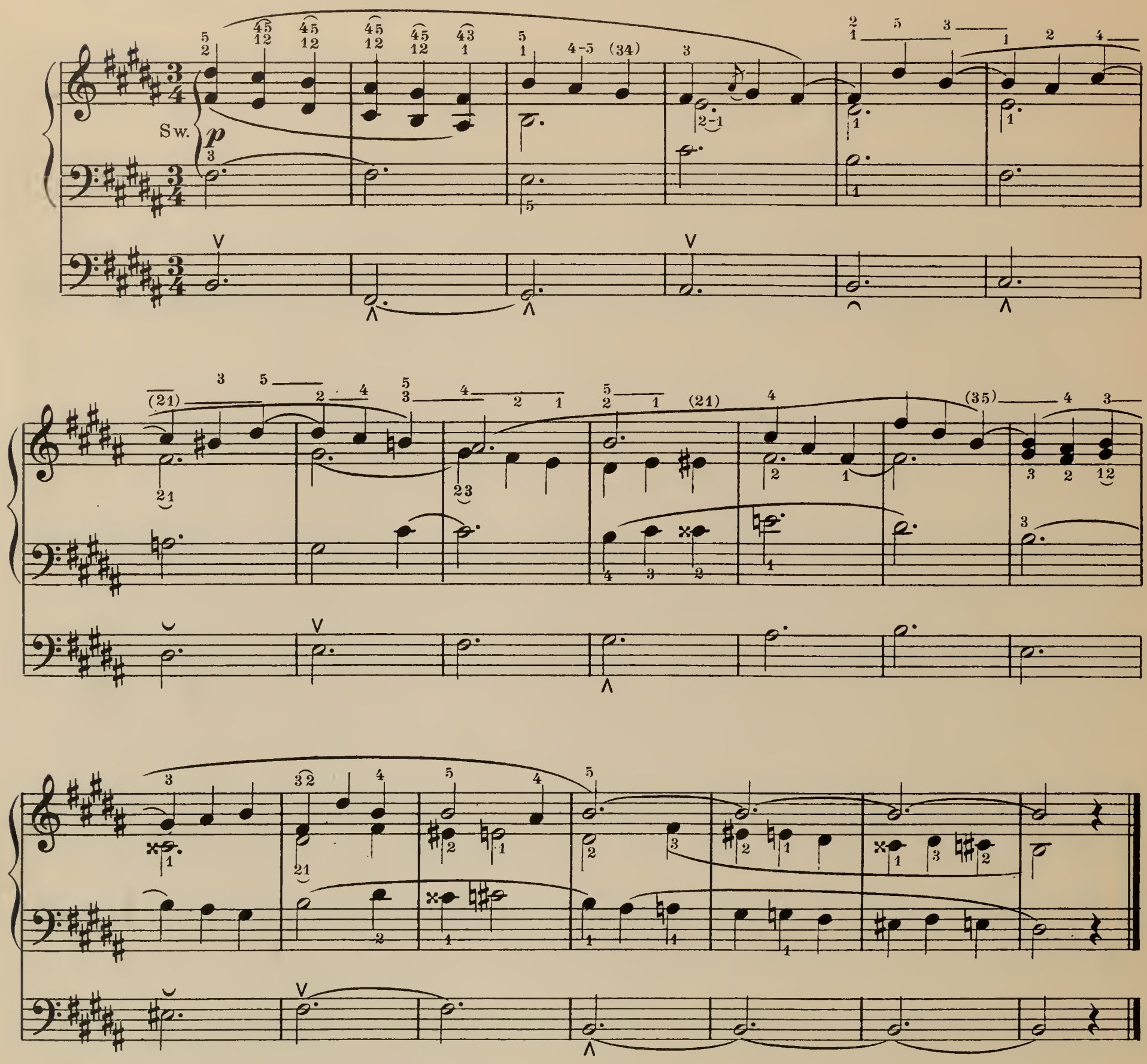
11. Moderato Gt. Full to Prin. Ped. 16′ and 8′, coup. to Gt.



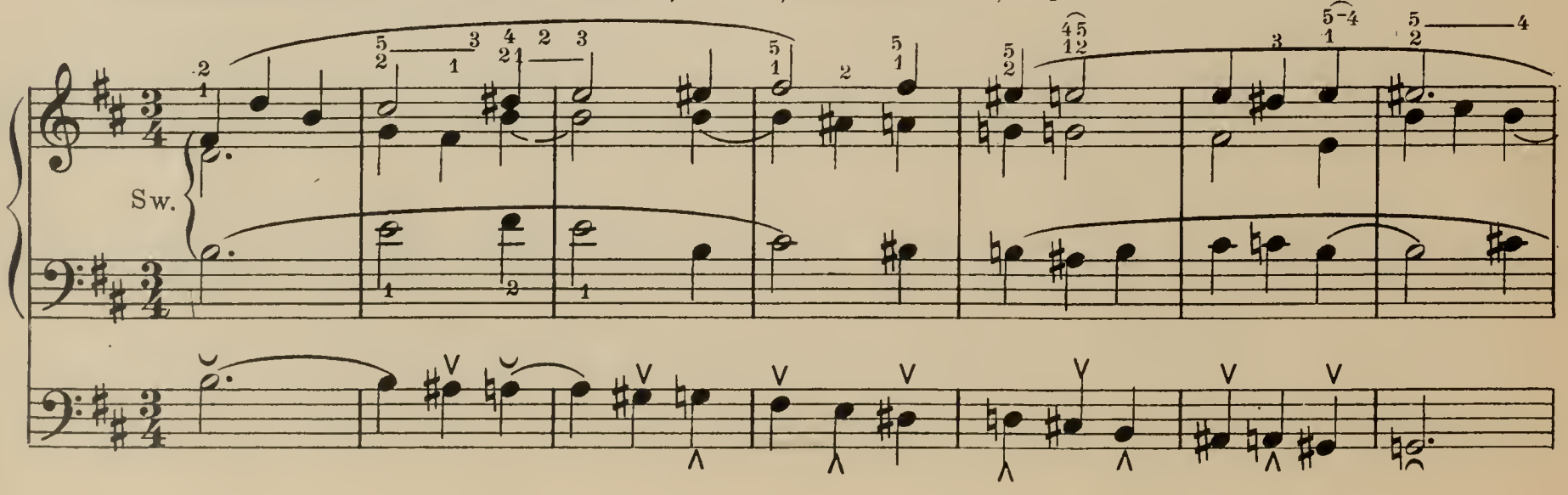
12. Moderato Sw. Melodia and Dulciana 8′, Flute 4′, Ped. Bourdon 16′, coup. to Sw.



13. Andante Sw. Melodia and Dulciana 8′, Flute 4′, Ped. Bourdon 16′, coup. to Sw.



14. Andante Sw. Melodia and Dulciana 8′, Flute 4′, Ped. Bourdon 16′, coup. to Sw.



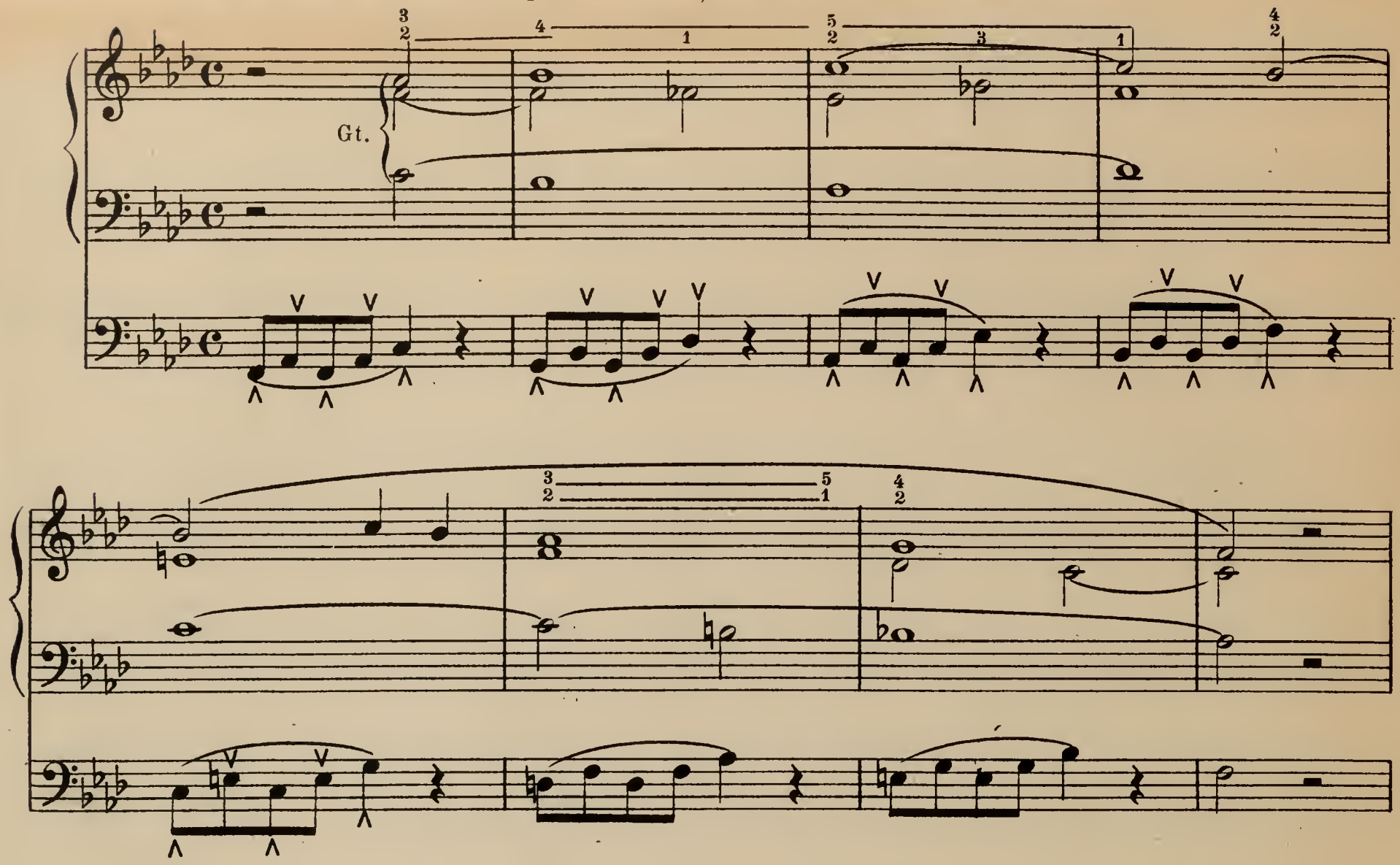
15. **Allegretto** Gt. Gamba and Flute 8′, Sw. Soft 8′ and 4′ with Oboe 8′, Ped. 16′ (Sw. coup.)

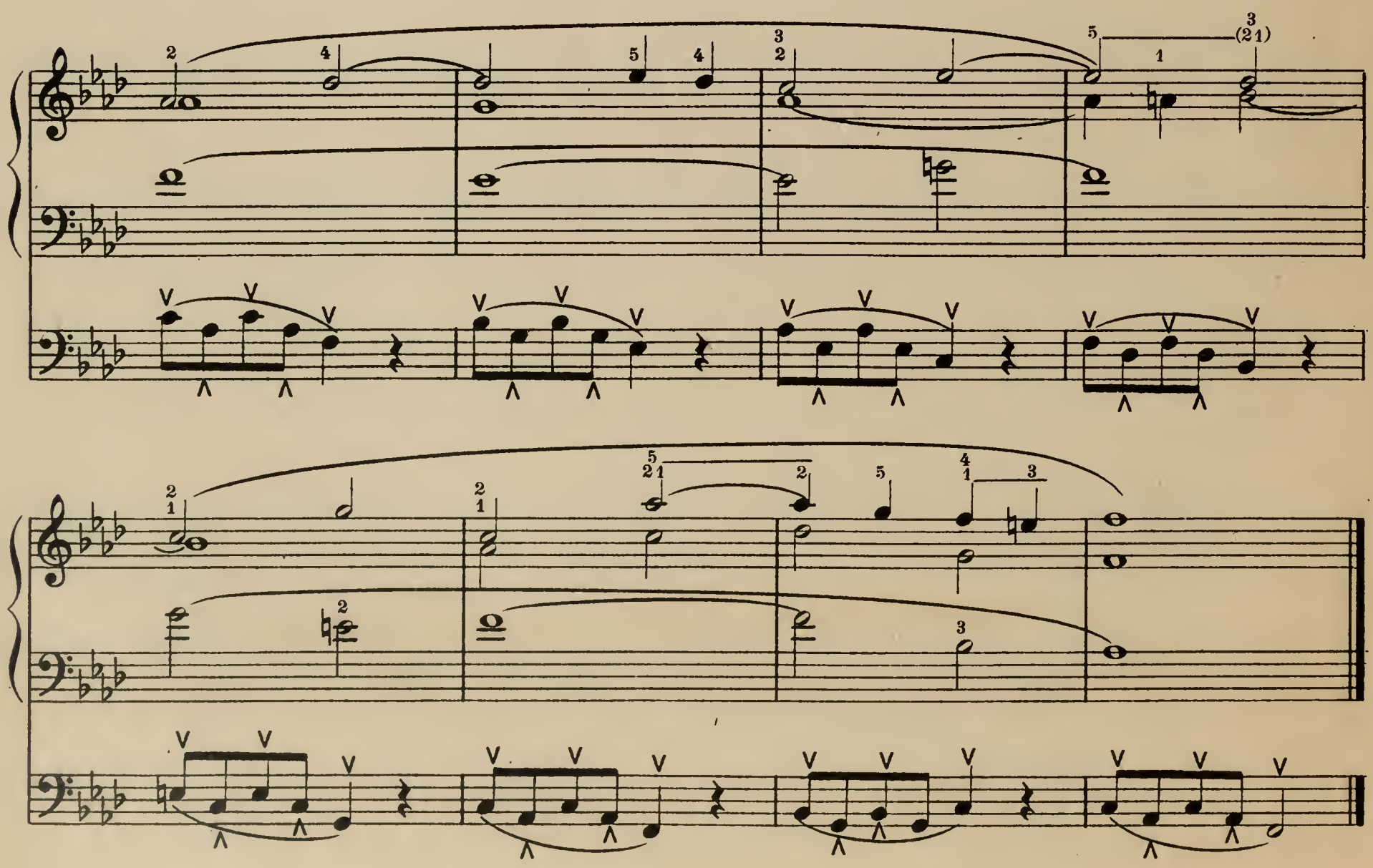
Gt.

f

Sw.

16. Moderato Gt. 8′ and 4′, coup. to Sw. 8′ and 4′, Ped. 16′ and 8′ coup. to Gt.





17. Andante Gt. Gamba and Flute 8′, Sw. Soft 8′ and 4′ with Oboe 8′, Ped. 16′ (Sw. coup.)

Gt.

Sw.

(3-4)

segue

Fine

segue

D.C. al Fine

18. Allegro maestoso Gt. Full to Fifteenth, coup. to Sw. Full. Ped. 8′ and 4′ coup. to Gt.

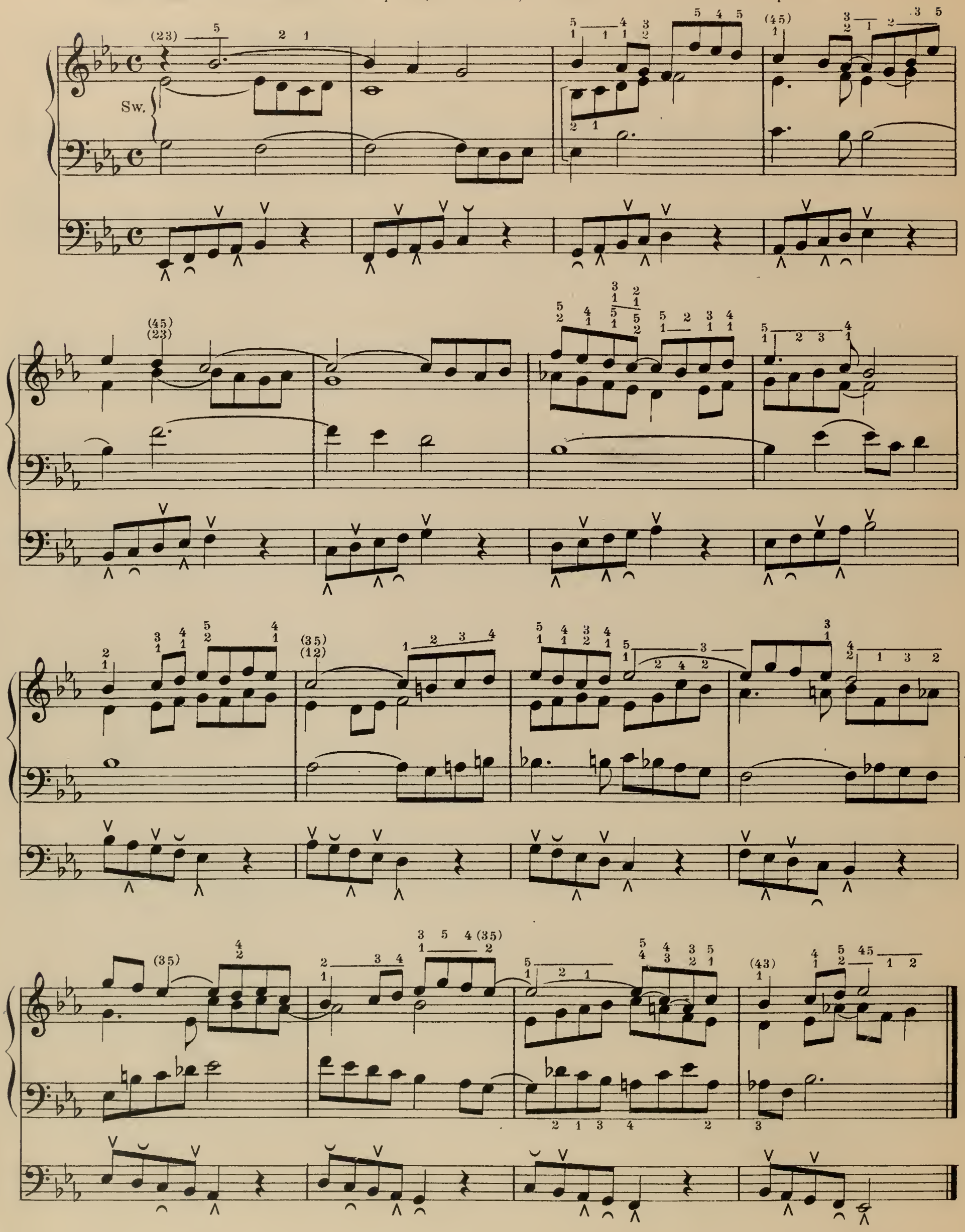
Gt. *f*

1 2

a tempo

1 2

19. Andante sostenuto Sw. Stop Diap. or Flute 8′, Salicional 8′ Ped. Bourdon 16′ coup. to Sw.



Gt. Flute 8′

20. Adagio Sw. Soft 8′ with Oboe 8′, Ped. 16′ coup. to Sw.

Gt.

p

Sw.

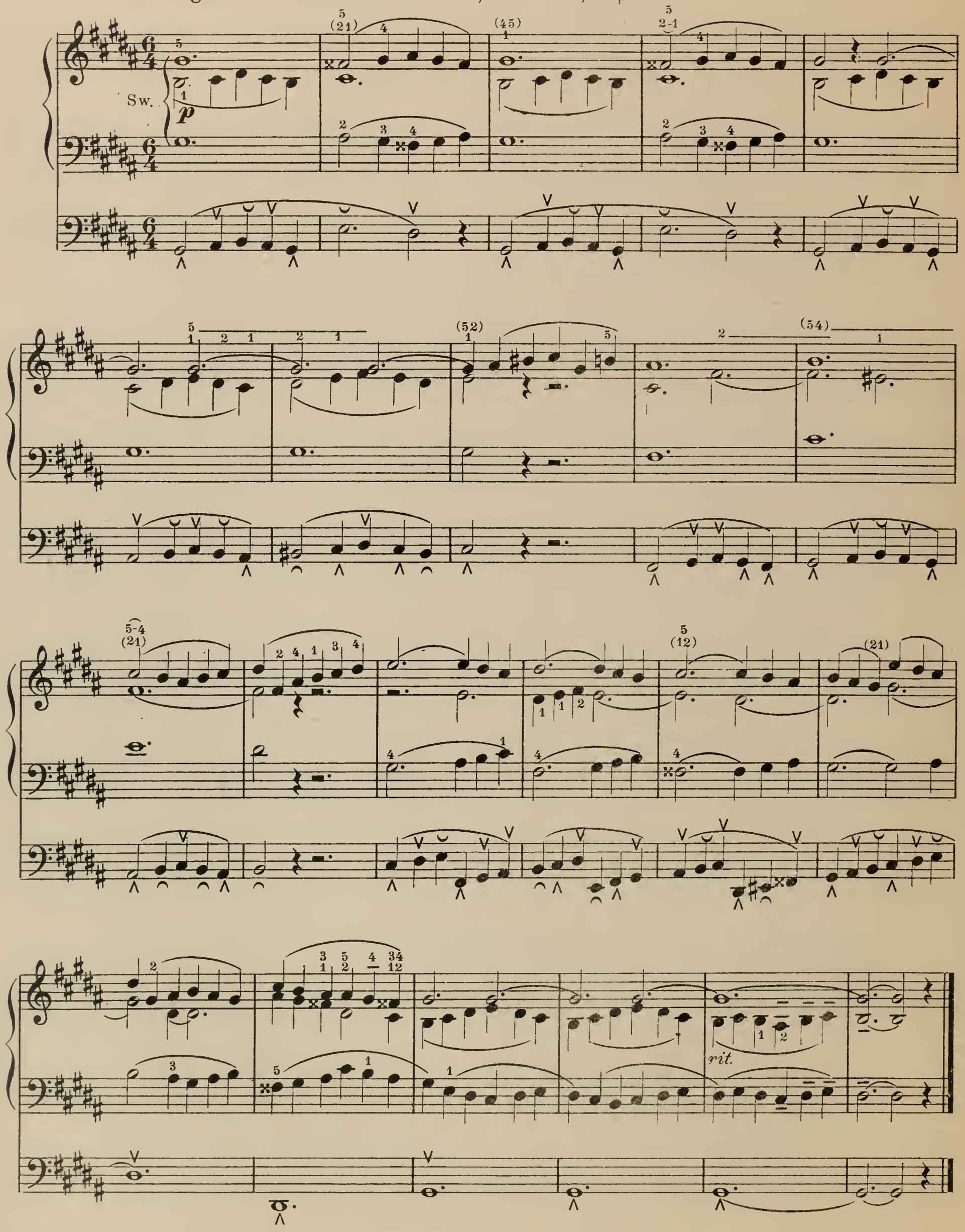
Gt. Flute 8′

21. Andante Sw. Soft 8′ with Oboe 8′, Ped. 16′ coup. to Sw.

Sw.

rall.

22. Allegretto Sw. Soft 8′ and 4′ with Reed, Ped. Soft 16′, coup. to Sw.



23 Andantino Sw. Salicional 8′ and Gedackt 8′, Ped. 16′ and 8′

Sw. *p*

24. Moderato Sw. Soft 8′ and 4′ with Reed, Ped. Soft 16′ coup. to Sw.

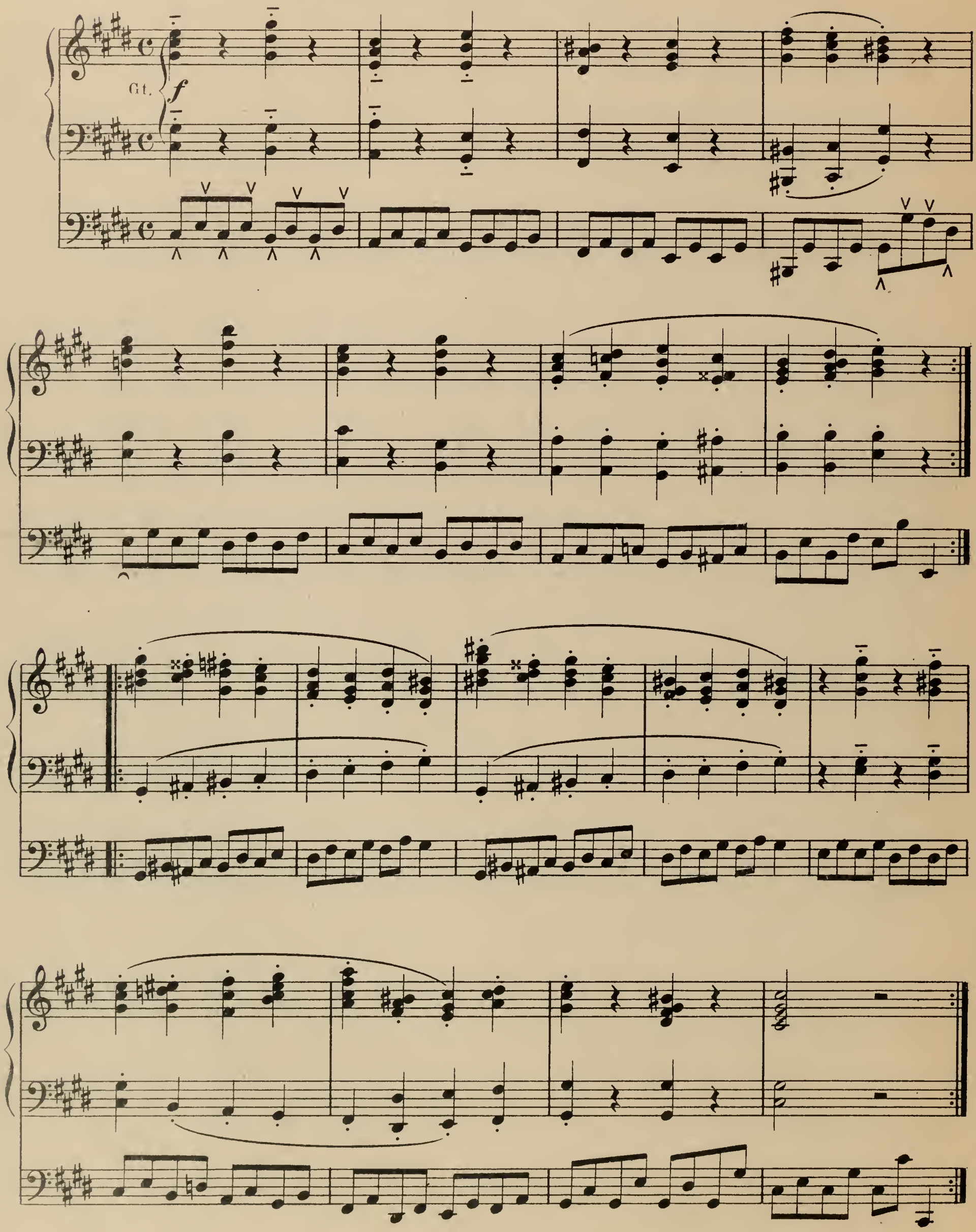
Sw.

p

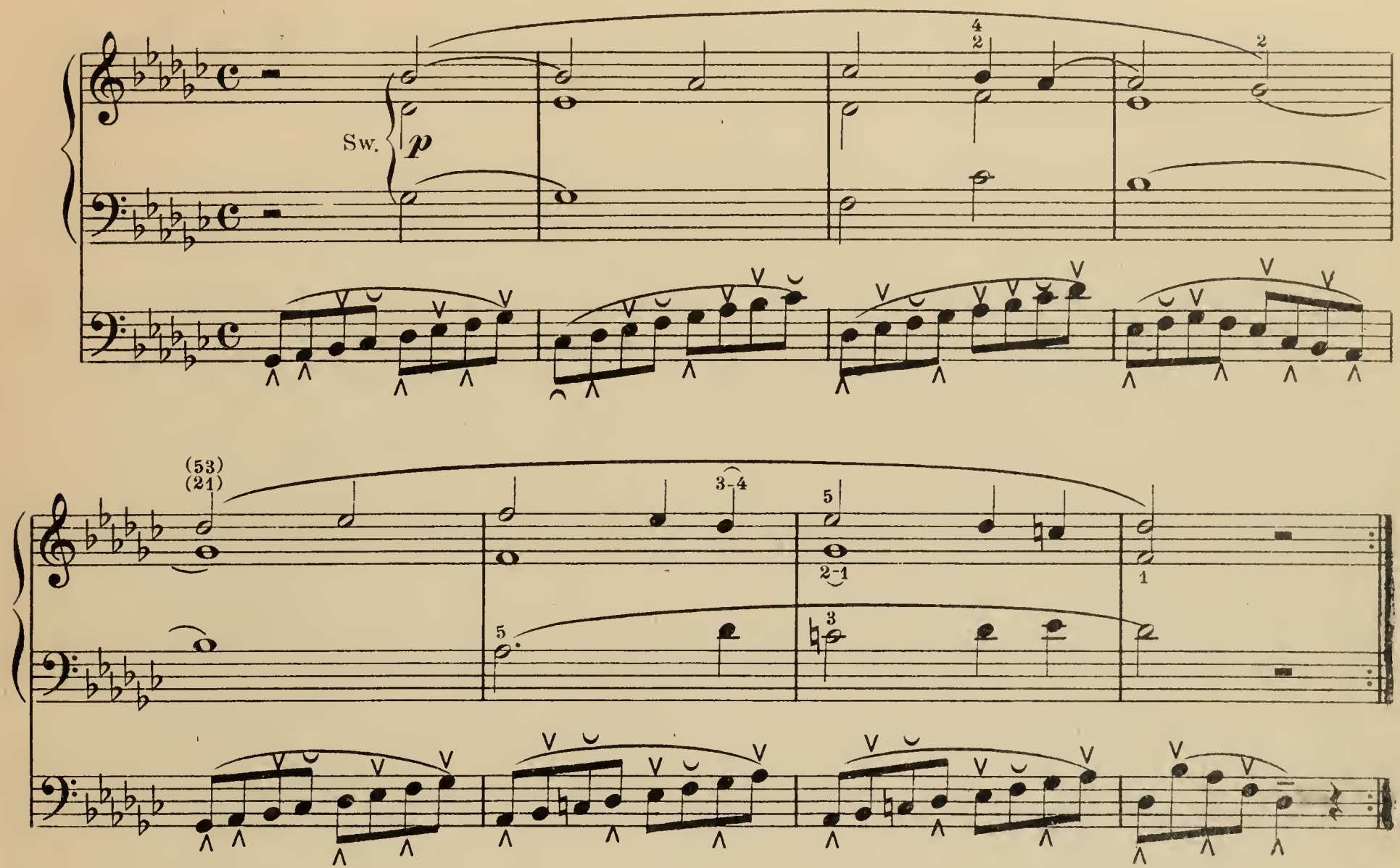
rall.

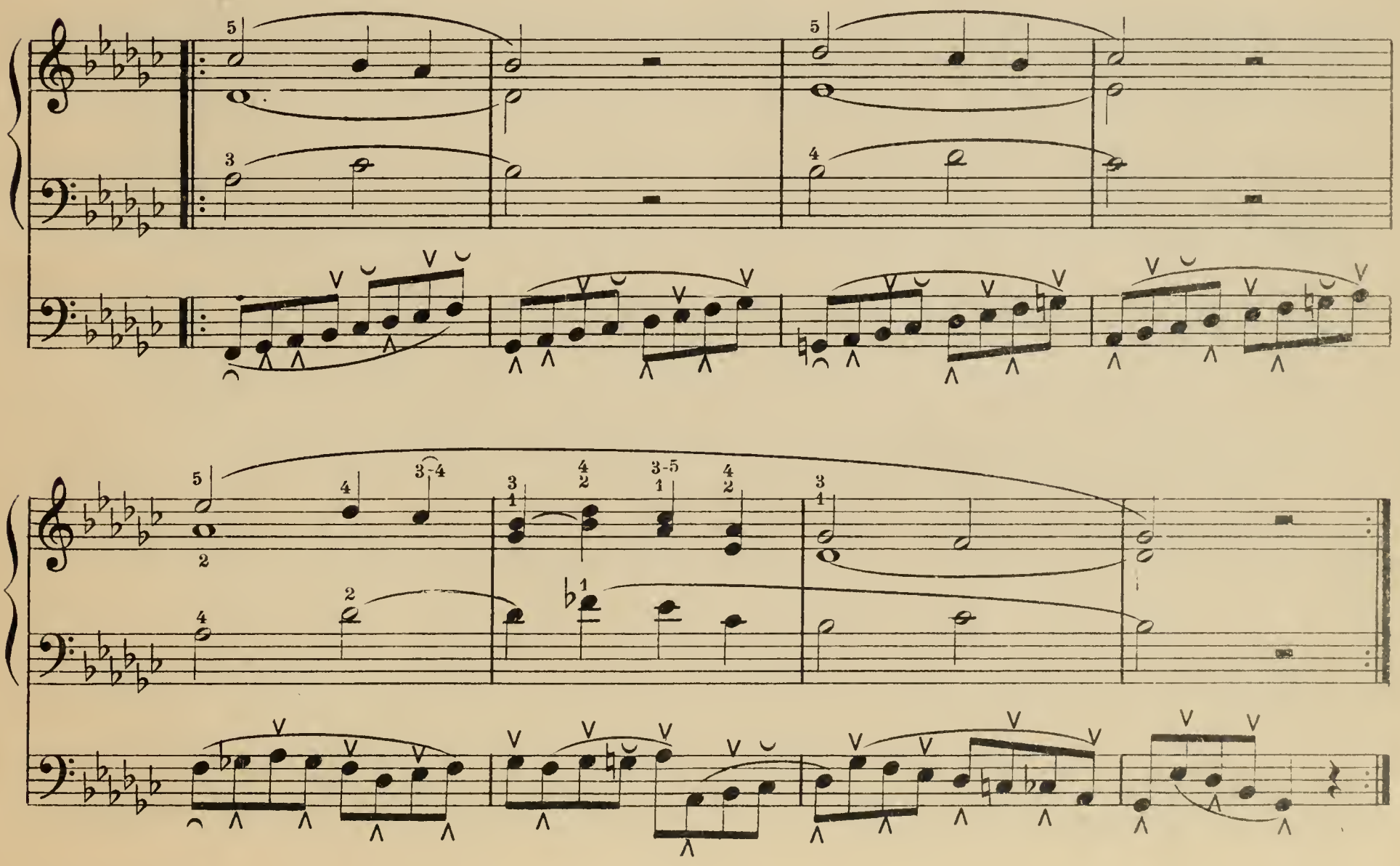
rit.

25. Allegro Gt. to Prin. coup. to Sw. Full, Ped. 16′ and 8′, coup. to Gt.



26. Andante sostenuto Sw. Soft 8′ and 4′ with Reed, Ped. Bourdon 16′, coup. to Sw.





27. Allegro Sw. Soft 8′ and 4′, Ped. Soft 16′, coup. to Sw.

Sw. *f*

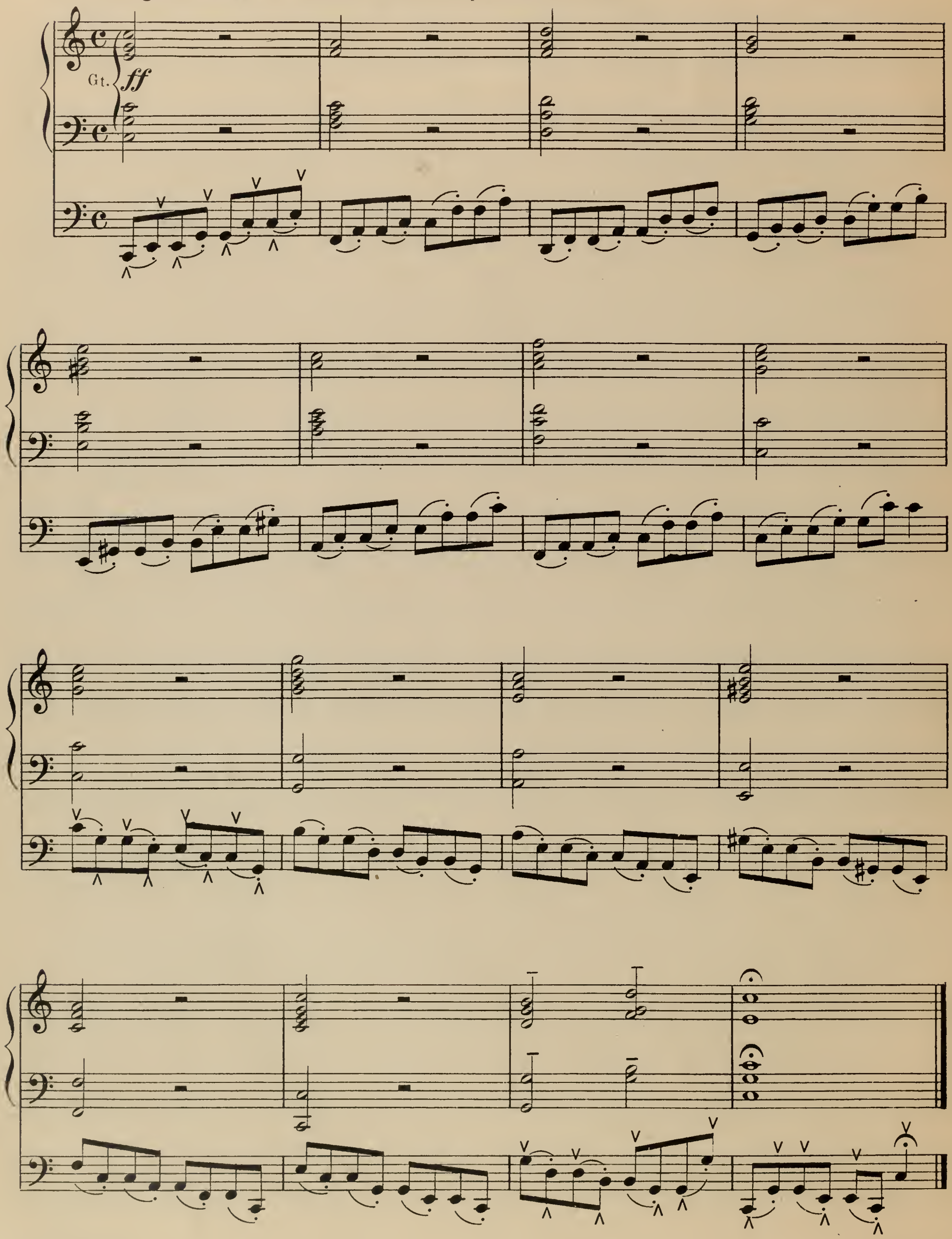
28. Allegro Gt. Diapasons 8′ with gross Flute 8′—Ped. 16′ and 8′ coupled to Gt.

Gt.

29. **Allegro moderato** Gt. Diapasons 8′ with Flutes 8′ and 4′, Ped. 16′ and 8′ coup. to Gt.

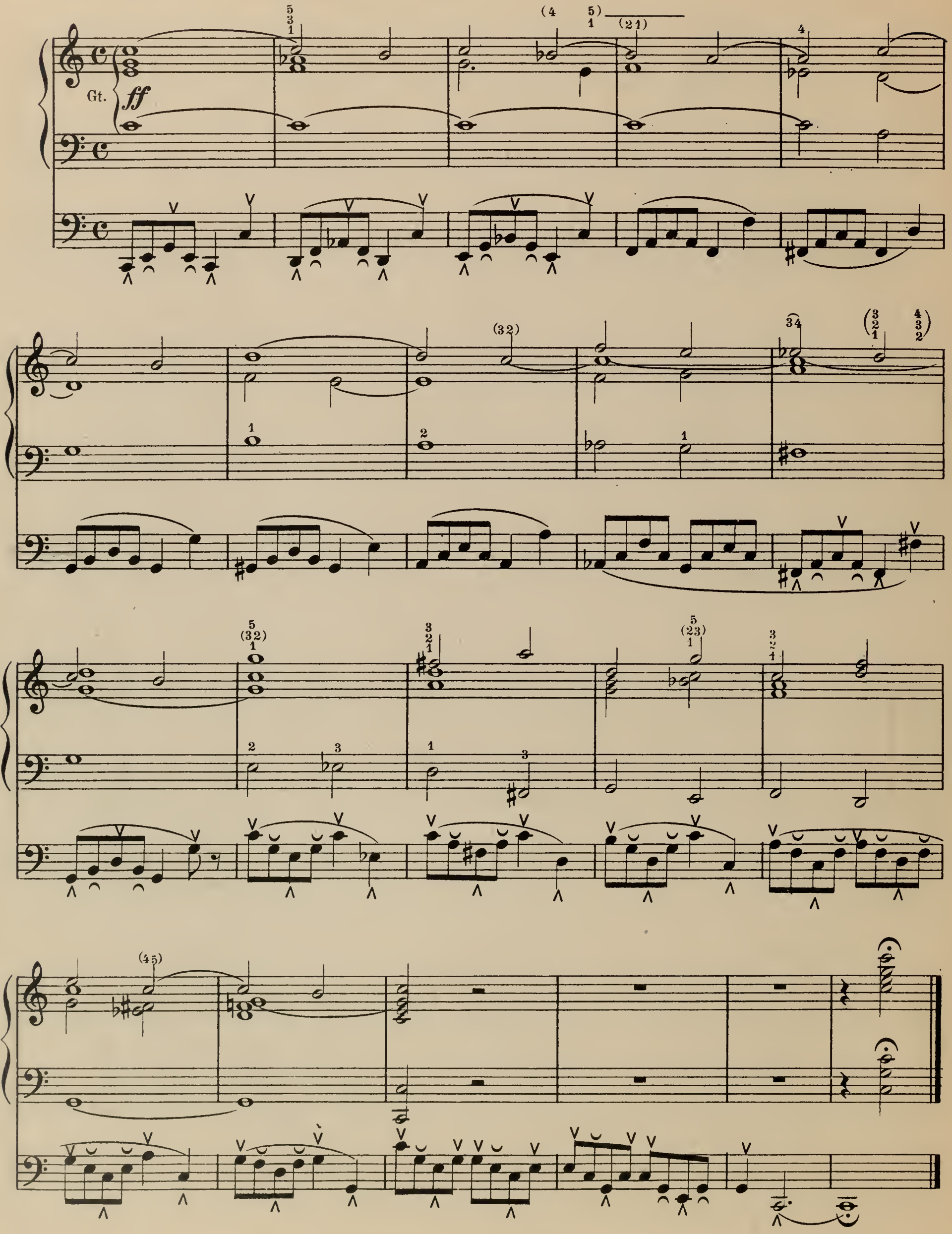
Gt. *f*

30. **Allegro maestoso** Full Organ (Manuals coupled) Ped.(Gt.to Ped.)

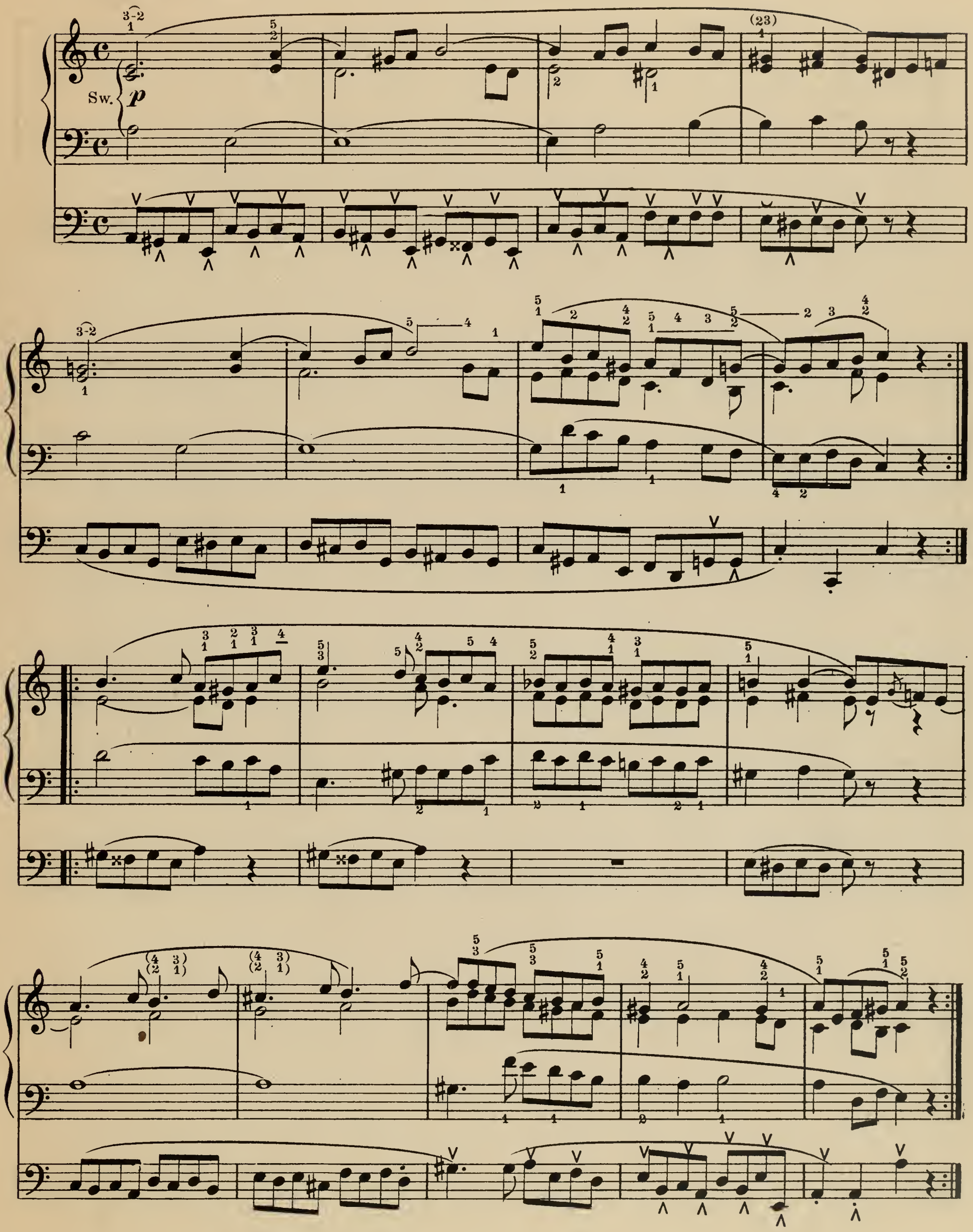


31. Andante Gt. Grosse Flute and Gamba 8′. – Ped. 16′ and 8′ coup. to Gt.

32. Allegro Gt. to Prin. coup. to Sw. Full, Ped. 16′ and 8′ coup. to Gt.



33. Andante Flutes 8′and 4′ with light string tone. Ped. Soft 16′and 8′



34. Moderato Sw. Soft 8′ and 4′ with Reed, Ped. Soft 16′ and 8′

Sw.

p

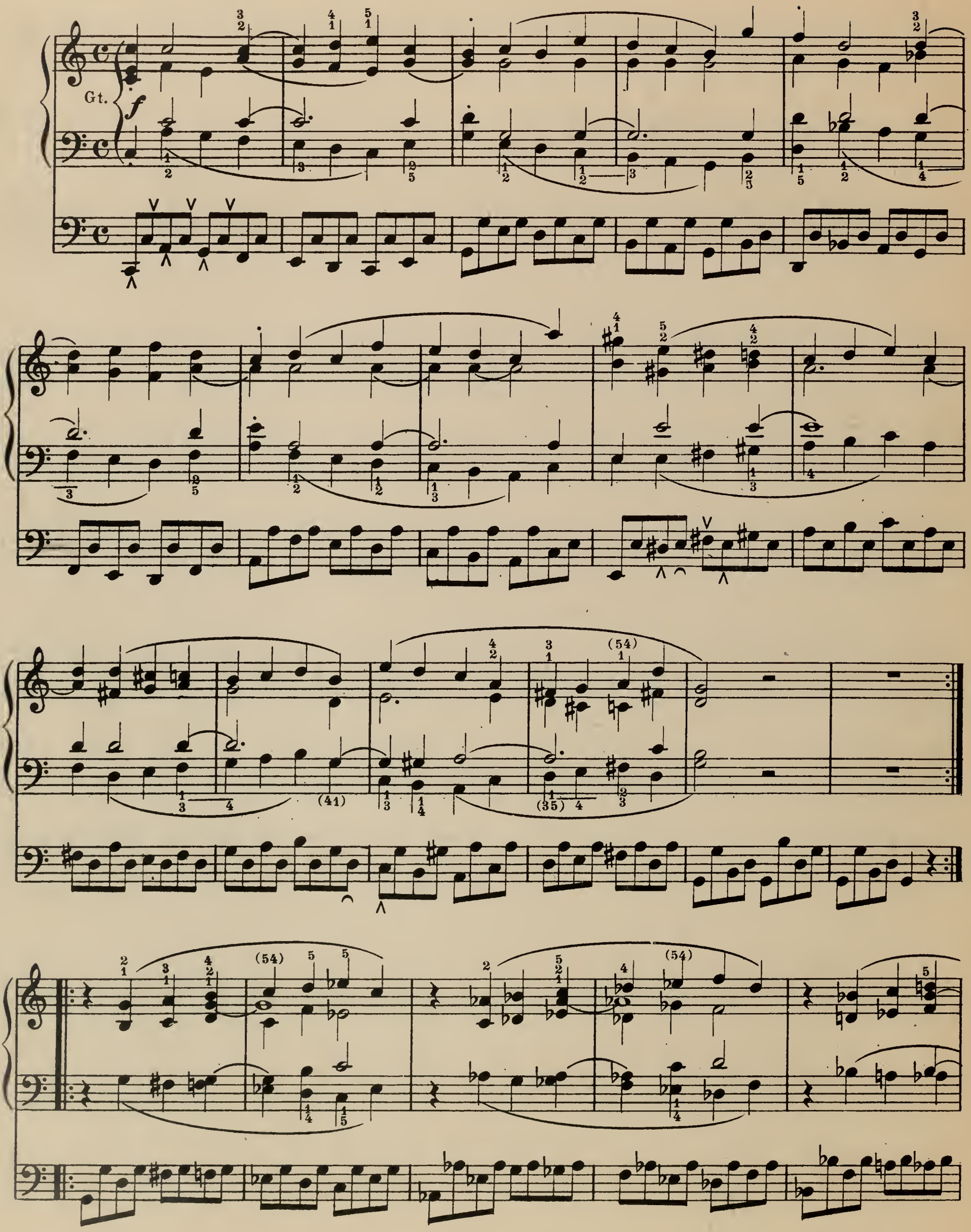
(54)

1

2

add Ped.16′

35. Allegro Gt. Full to Prin., coup. to Sw. Full, Ped. 16′ and 8′ coup. to Gt.



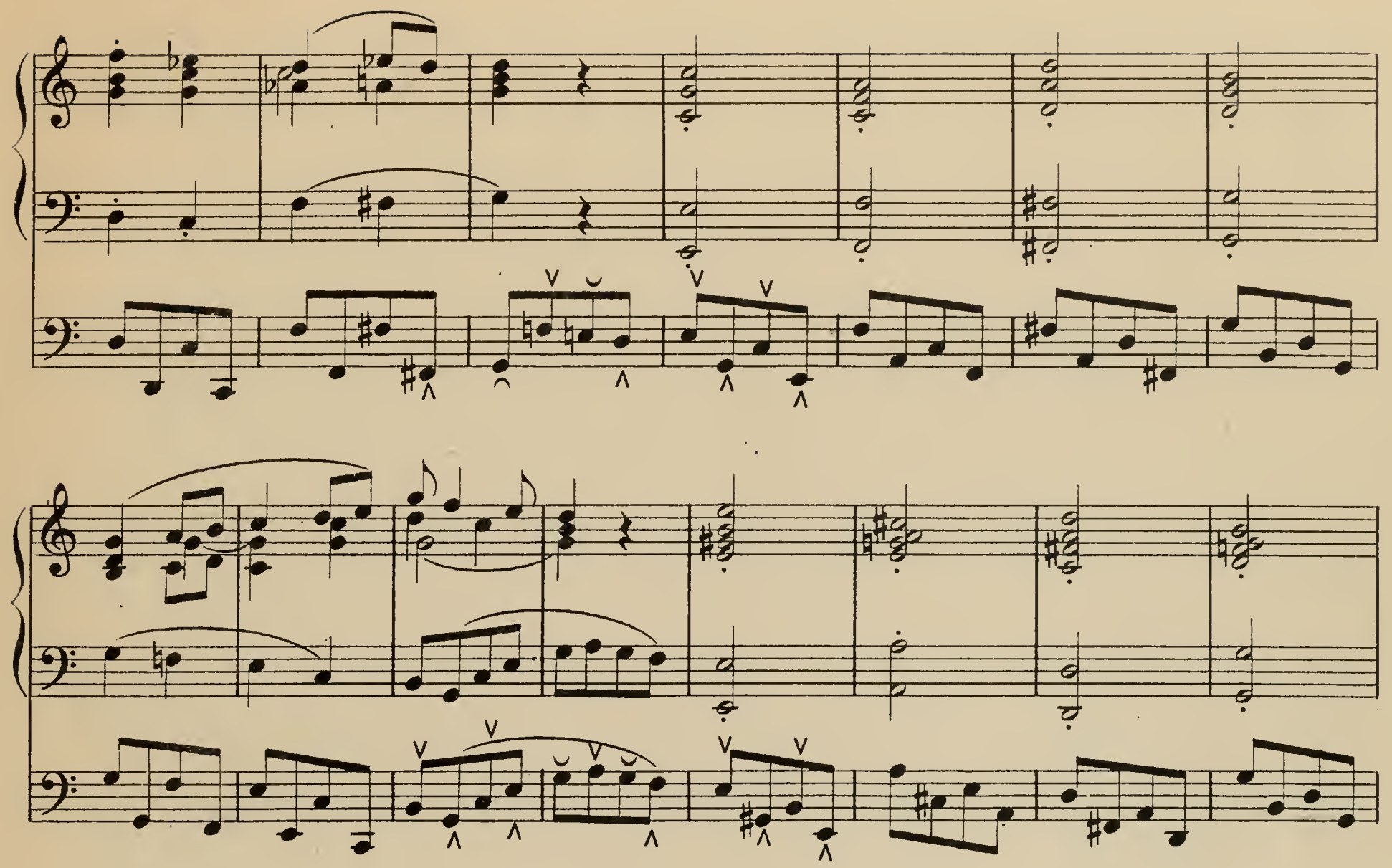
(54)

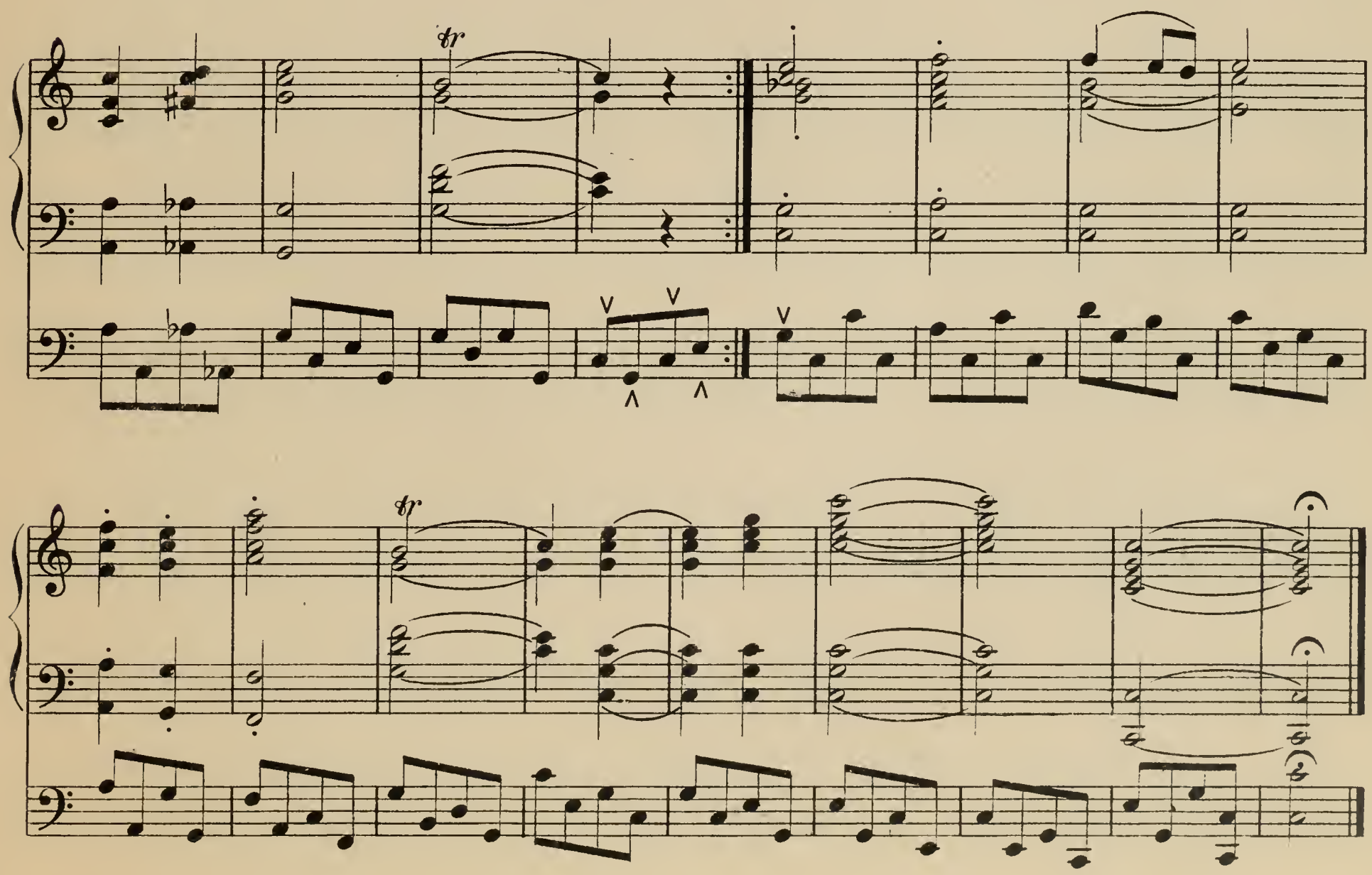
(53)

36. Moderato Gt. Full to Prin., coup. to Sw. Fall, Ped. 16′ and 8′ coup. to Gt.

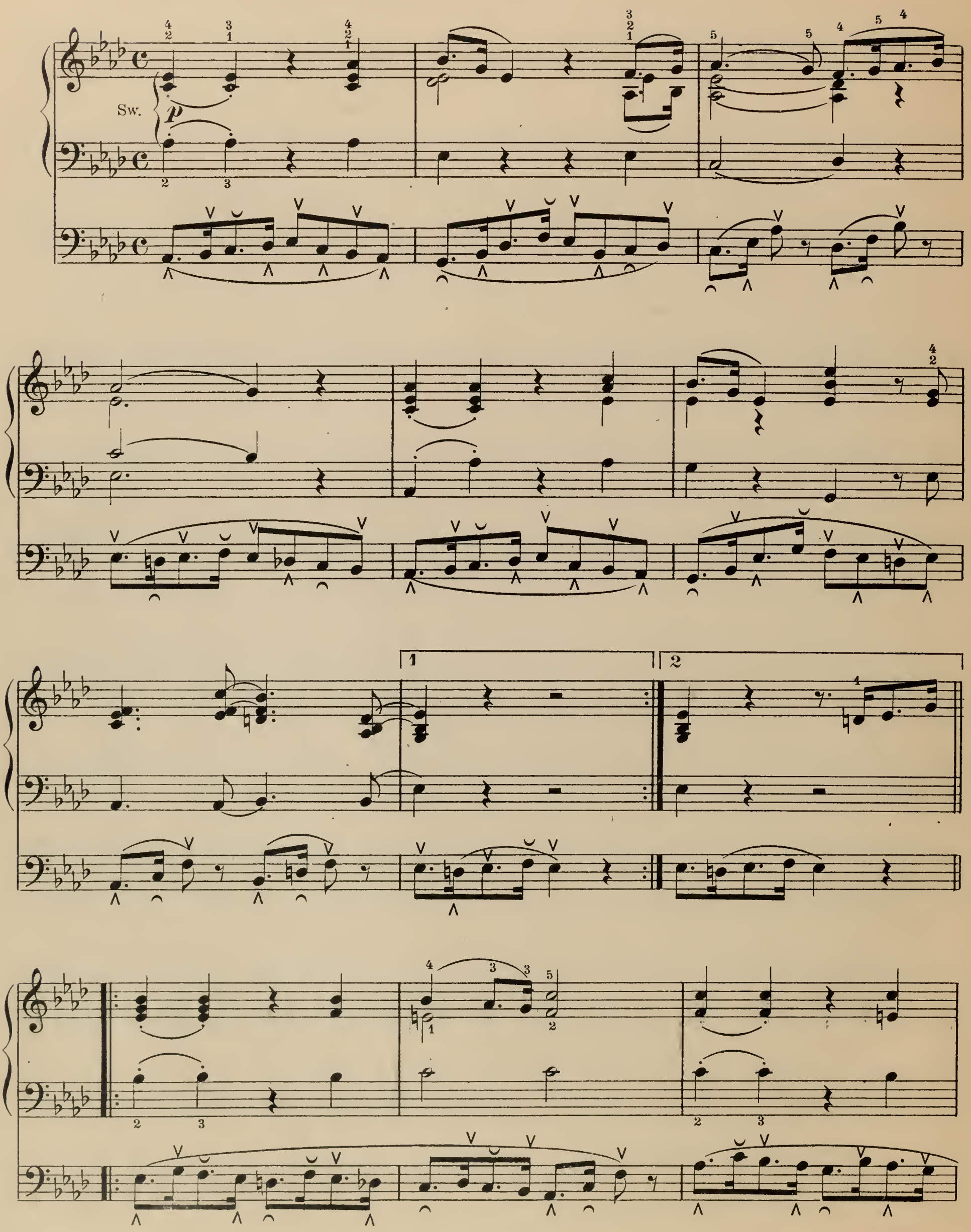
Gt.

(45)

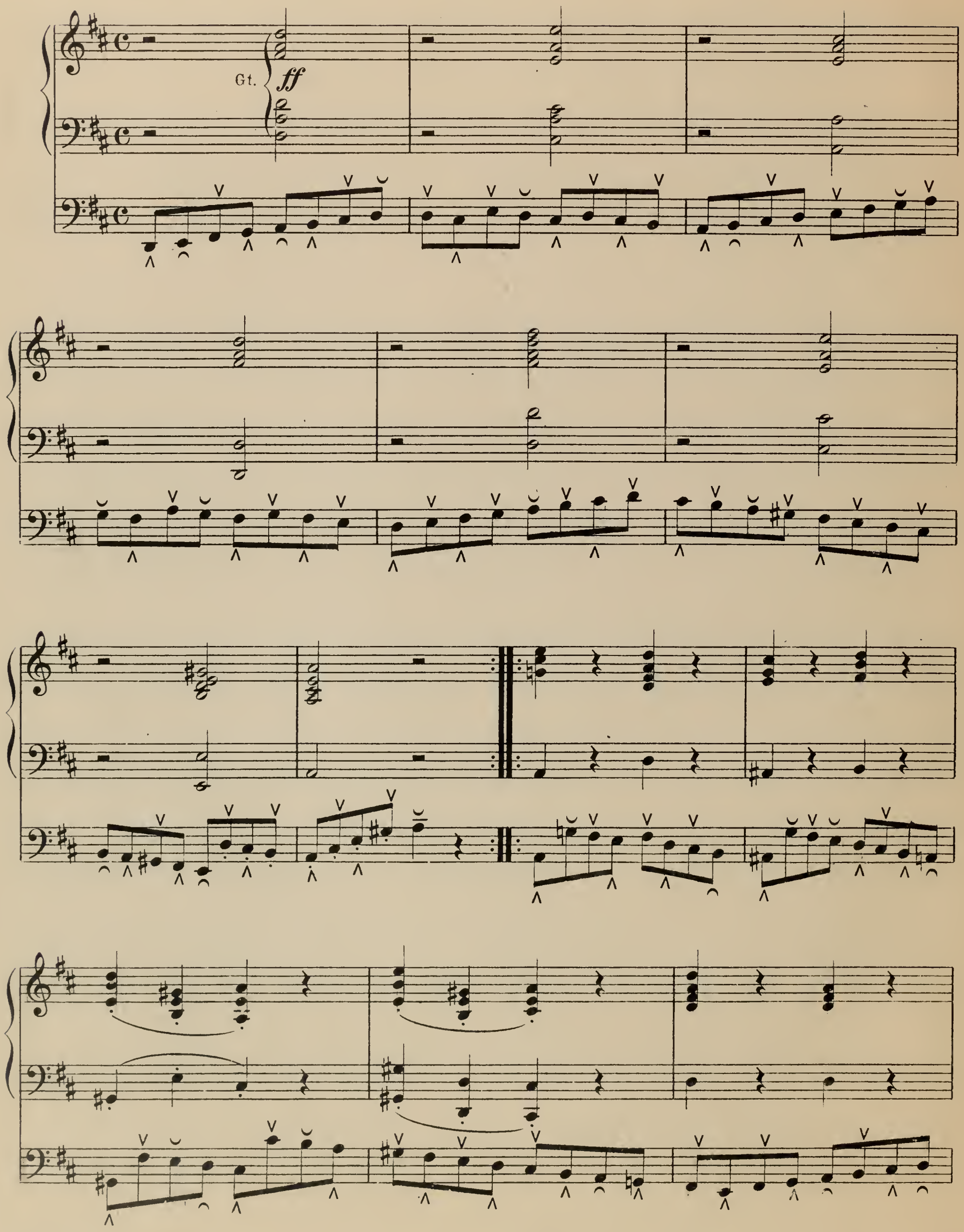




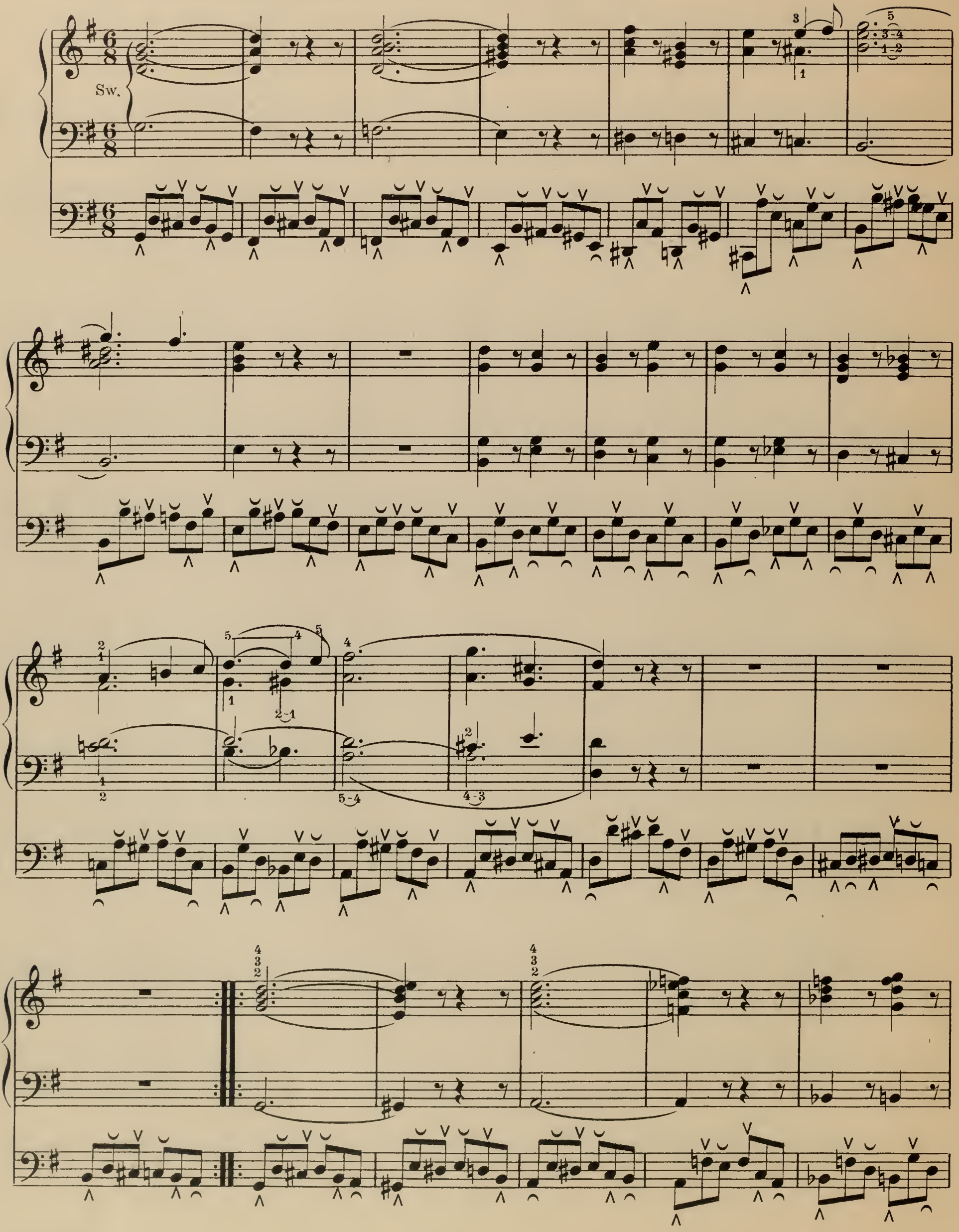
37. Andante Stop Diap. 8′ and Dulciana 8′, Ped. Soft 8′



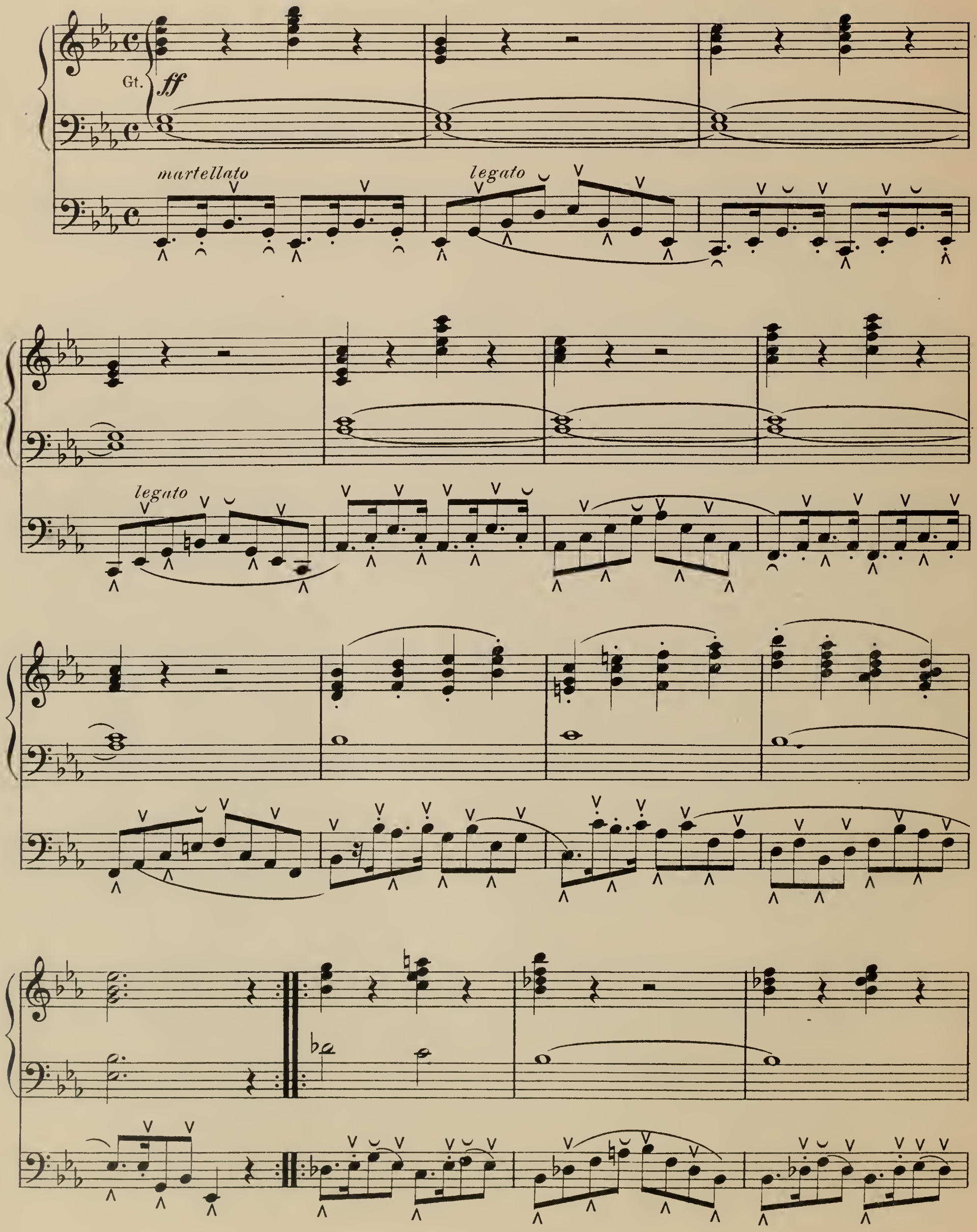
38. Allegro moderato Gt. Full to Fifteenth, coup. to Sw. Full Ped. 16′ and 8′, coup. to Gt.



39. **Andante con moto** Sw. 16′, 8′ and 4′, Ped. Bourdon 16′ and soft 8′



40. Moderato Gt. Full to Fifteenth, coup. to Sw. Full, Ped. 16′ and 8′, coup. to Gt.

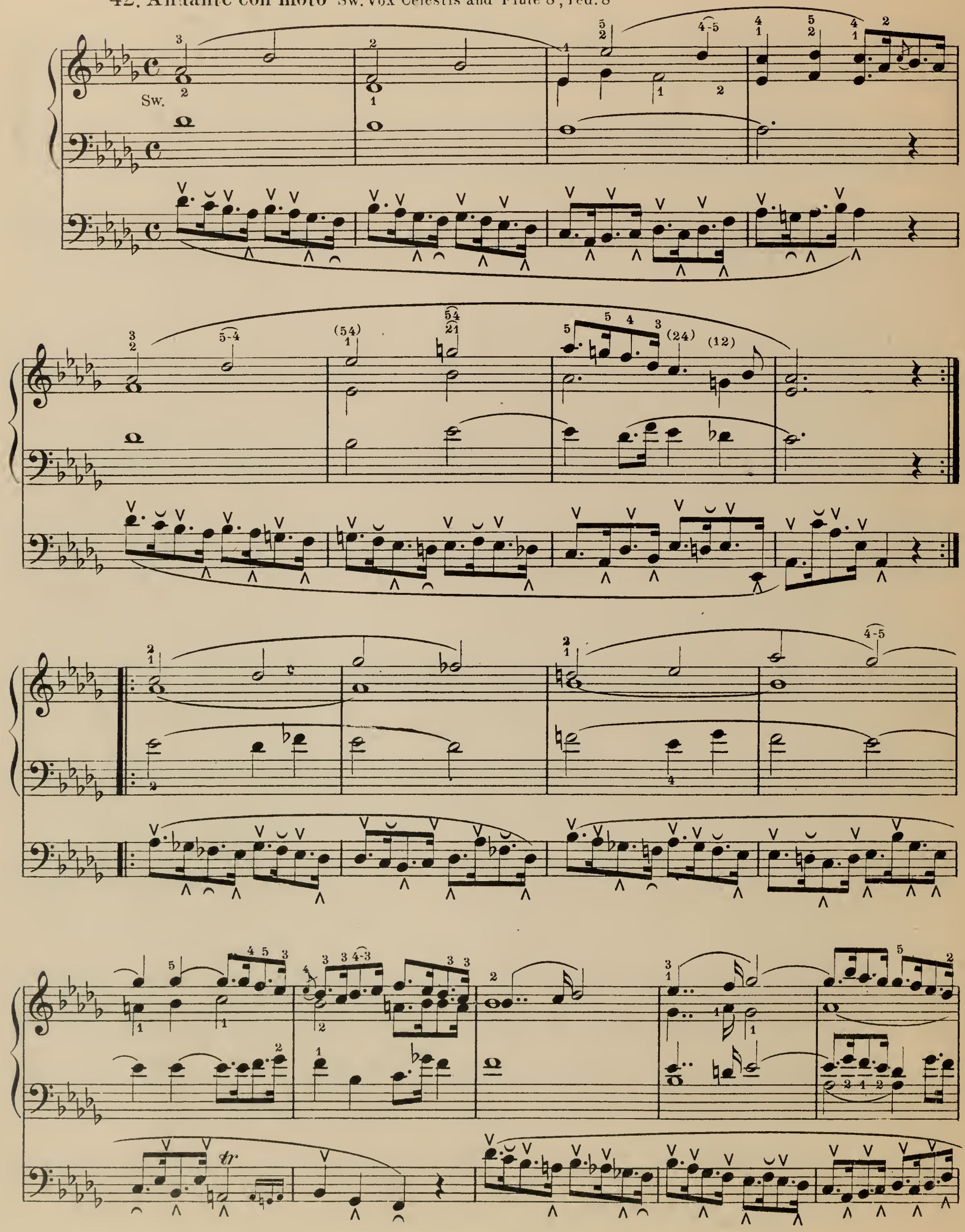


Gt. Flute 8′

41. Andante sostenuto.

Sw. Salicional 8′ and Flute 4′, Ped. 8′ (and 4′)

42. Andante con moto Sw. Vox Celestis and Flute 8′, Ped. 8′



43. **Allegro maestoso** Gt. Full to Prin., coup. to Sw. Full, Ped. 16′ and 8′ coup. to Gt.

Gt.

1

2

(Sw. coupled)

Increase Gt.

44. Maestoso Full Organ

ff

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